

THE MUSICAL TIMES

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Annual Subscription, Postage-free, 5s.

NOVELLO'S ORATORIO CONCERTS.— Conductor, DR. MACKENZIE.

THE STORY OF SAYID (Mackenzie), at St. James's Hall, TUESDAY, December 14.—First time in London.

THE REVENGE (Stanford), at St. James's Hall, TUESDAY, December 14.—First time in London.

LISZT'S 13TH PSALM, at St. James's Hall, TUESDAY, December 14.

THE STORY OF SAYID.—Madame ALBANI.

THE STORY OF SAYID.—Mr. BARTON McGUCKIN.

THE STORY OF SAYID.—Mr. WATKIN MILLS.

THE STORY OF SAYID (Mackenzie), THE REVENGE (Stanford), and LISZT'S 13TH PSALM, at St. James's Hall, TUESDAY, December 14, at 7.45, Madame ALBANI, Mr. BARTON McGUCKIN, Mr. VAUGHAN EDWARDS, and Mr. WATKIN MILLS. Stalls, 10s. 6d.; Balcony, 5s.; Admission, 2s. 6d. May be had at Novello, Ewer and Co.'s, 1, Berners Street, W., and 85 & 87, Queen Street, E.C.; the usual Agents; and Austin's Ticket Office.

THE PORTMAN ROOMS, BAKER STREET, W.

Mr. WM. NICHOLL'S VOCAL RECITALS
AFTERNOON—WEDNESDAY, December 8, and THURSDAY, December 10, at 3.30, and
EVENING—TUESDAY, December 28, and TUESDAY, January 11, 1887, at 8 o'clock.

Mr. William Nicholl (pupil of Signor Cav. Vannuccini, Florence; and Signor Ettore Fiori, London; and Parepa Rosa, Gold Medalist, Royal Academy of Music (1885), has the honour to announce a Series of Four Vocal Recitals, at the Portman Rooms (late Mdme. Tussaud's).

Patrons.—The Viscountess Folkestone, Lady Adela Larking, Lady Grosley, Sir Frederick Leighton, P.R.A., Sir Geo. Macfarren, Dr. A. C. Mackenzie, Arthur Chappell, Esq., Signor A. Randegger, Signor Ettore Fiori, and Geo. Aitchison, Esq., A.K.A.

Subscription Tickets for the Series of Four Concerts: Single Ticket, 15s.; Double, 25s.; Family, to admit three, 35s.; Single Tickets, 5s. and 2s. 6d. To be had at Messrs. Chappell and Co., Bond Street, W.; Messrs. Cramer and Co., Bond Street and Regent Street; Messrs. Stanley Lucas and Co., Bond Street; or from W. Nicholl, 28, Belsize Road, N.W.

Mr. W. Nicholl will be assisted by the following Artists: Mdme. Wilson-Osman, Miss Louise Phillips, Miss Hamlin, Miss Gertrude Huir Wood (her first appearance), Mdme. Isabel Fassett, Miss Annie Dwyer, Mr. John Bridson, Mr. Alec Marsh, Mlle. Bertha Brouill (Violin), Herr Hans Adolphe Brouill (Violoncello), Miss Constance Bache, Miss Amina Goodwin, and Mr. Septimus Webbe (Piano). Accompanist, Miss Mary Carmichael.

A Broadwood Concert Grand will be used at the Recitals. Schumann's "Spanisches Liederspiel" (for four voices) will form the first part of the Recital on December 8; the first part of the Second Recital (Dec. 10) will be devoted to Handel; the first part of the Third Recital (Dec. 28) to Henschel's "Srbisches Liederspiel" (for four voices), and the first part of the Fourth and Last Recital (Jan. 11, 1887) to Brahms's Second Set of "Liedeslieder."

SCHOOL OF

ORATORIO AND RECITATIVE,

BURLINGTON HALL, BURLINGTON ST., REGENT ST.

Established 1886, under the direction of ALFRED J. CALDICOTT, Mus. Bac., Cantab., and W. A. BARRETT, Mus. Bac., Oxon. (Lecturer). Instituted for the especial training of Vocalists in Oratorio, Cantata, Recitative and Concerted Music; Voice Production and Phrasing.

Full particulars may be obtained on application to Mr. Alfred J. Caldicott, 57, Nevcrn Square, Earl's Court.

M. ALEX. GUILMANT will give an ORGAN RECITAL at Christ Church, Westminster Bridge Road (Rev. Newman Hall's), on THURSDAY, December 9, at 8 p.m. Vocalist, Miss Meredith Elliott. Tickets, Area, 1s.; Gallery, 6d., of Messrs. Novello, Ewer and Co., 1, Berners Street, W.; Messrs. Chappell and Co., 50, New Bond Street, W., and 15, Poultry, E.C., and of the local agents.

ROYAL ALBERT HALL CHORAL SOCIETY.

Patron: HER MAJESTY THE QUEEN.

President: H.R.H. THE DUKE OF EDINBURGH, K.G.

Conductor: MR. BARNBY.

Geunod's REDEMPTION, on Wednesday, December 15, at 8. Artists: MADAME ALBANI, MISS M. FENNA, MISS H. WILSON, Mr. H. PIERCY, Mr. W. MILLS, and Mr. SANTLEY. Tickets, 10s. 6d., 7s. 6d., 5s., 4s., and Gallery, 2s.

Handel's MESSIAH, on Saturday, January 1, at 8. Artists: Miss ROBERTSON (Mrs. Stanley Stubbs), MADAME PATEY, Mr. EDWARD LLOYD, and Mr. HENSCHEL. Tickets: 7s. 6d., 5s., 4s., 3s., and Gallery, 1s.

THE GUILDHALL SCHOOL OF MUSIC.

NOTICE.

The Staff now being complete, no more applications for Professorships can be entertained.

By order of the Committee,

CHARLES P. SMITH, Secretary.

Aldermanbury, November 18, 1886.

COLLEGE OF ORGANISTS.

Prospective arrangements for the present Session:—December 21, Lecture; January 11, 12, 13, Examinations; 25, Lecture; February 22, March 22, Lecture; April 18, Annual College Dinner; May 24, Lecture; June 28, Lecture; July, 12, 13, 14, Examinations; July 26, Annual General Meeting.

A COMPETITION for the MEADOWCROFT MEMORIAL PRIZE ANTHEM is hereby announced: the amount of the Prize to be Eight Guineas; the works sent in are to be full Anthems, and the words are to be selected from the Holy Scriptures or Book of Common Prayer.

The Anthem sent in should be short or of moderate length, taking about five or six minutes in performance, of such a character as would make the successful work suitable for parochial use, and likely to gain general acceptance as an effective piece, and without a difficult work to perform.

The MSS. must be sent in on or before March 1, 1887.

This competition is open to all composers.

A Prize of Eight Guineas is hereby offered for an Organ Composition suitable as a Postlude for Divine Service, occupying from about six to ten minutes in length.

Through the kindness and liberality of the Hon. Treasurer, M. E. Wesley, Esq., a Prize of Five Guineas is also offered for the best Prelude or Introductory Voluntary to occupy about four or five minutes in performance. MSS. for these competitions to be sent in on or before March 1, 1887.

Members of the College only are eligible to compete for the Prelude and Postlude Prizes.

Conditions will be sent on receipt of stamped envelope.

E. H. TURPIN, Hon. Secretary.

95, Great Russell Street, Bloomsbury, W.C.

POPULAR CHAMBER CONCERT PARTY, under the direction of Mr. J. OWEN.

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Solo Pianoforte and Accompanist:

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Of Birmingham Town Hall Concerts, &c., &c.

Solo Violin:

MR. F. WARD,
Of Birmingham Musical Festival, Town Hall Concerts, &c., &c.

Solo Violoncello:

Mr. J. OWEN,
Of Birmingham Musical Festival, Town Hall Concerts, &c., &c.

"Mr. J. Owen's Chamber Concert at the Erdington Institute last Monday evening afforded a rare treat to lovers of good music. To Mr. Owen high praise is due for his highly satisfactory management of the concert."—*Erdington Times*.

For terms and particulars of Concert Party, please address, Mr. J. Owen, Hamilton Villa, Hampton Road, Birchfield, Birmingham.

Mons. ALEX. GUILMANT will give an ORGAN RECITAL, in the CITY TEMPLE, on Thursday, December 2, at 7.30. Vocalist, Madame WOODHATCH. Admission by Programme (One Penny), to be had at the doors, or the Office of *News and Notes*, 44, Fleet Street. A Collection will be made to defray expenses.

PROFESSIONAL NOTICES.

- MADAME EMMA BARLOW (Soprano).**
(Late Choirmistress, Platt Chapel, Fallowfield.)
For Oratorio and Ballad Concerts, Organ Recitals, At Homes, &c., address, Forsyth Bros., or Urnston, Manchester.
"Possesses a Soprano voice of surprising range and clearness."—*Southport Visitor*.
"The palm of the evening fell to Madame Emma Barlow, her singing being much admired."—*Northwich Guardian*.
- MISS FRASER BRUNNER (Soprano).**
For Oratorios, Operatic or Ballad Concerts, address, 44, Fecfield Street, or Messrs. Rogers and Priestley's, Colmore Row, Birmingham.
- MADAME EMILIE CLARK (Soprano).**
For Oratorios, Classical and Ballad Concerts, &c., address, 2, Wellclose Place, Leeds.
"SAMSON."—Madame Emilie Clark was in excellent voice, and has rarely been heard to more advantage. Her greatest successes were in 'Ye men of Gaza,' and the grand air, 'Let the bright Seraphim,' which was applauded to the echo."—*Yorkshire Post*, Jan. 27, 1886.
- MISS KATE COLDREY (Soprano).**
For Concerts, Oratorios, and Lessons, 21, Beaconsfield Rd., Tottenham
- MISS CONWAY.**
(Principal Soprano of the Gentlemen's Glee Club, Manchester.)
For Concerts, Oratorios, Cantatas, &c., address, 53, Robert Street, Chorlton-on-Medlock, Manchester.
- MISS COOPER (Soprano).**
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- MISS ELLEN DURDEN (Soprano).**
For Oratorios, Concerts, &c., address, Bank House, Winstler, Derby.
- MISS MARJORIE EATON (Soprano).**
For Concerts, Oratorios, &c., 237, Katherine Street, Ashton-under-Lyne; or Mr. Stedman, 12, Burners Street, W.
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For Concerts, Oratorios, &c., address, 15, Park Ter., Regent's Pl., N.W.
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Pupil of Madame Sainton-Dolby, formerly her Assistant Professor; Licentiate (Artist) of the Royal Academy of Music.
For Concerts, Oratorios, &c., address, 37, Harrington Square, N.W.
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For Oratorios, Concerts, &c., 51, St. Mary's Road, Peckham, S.E.
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- MISS HONEYBONE (Soprano).**
For Oratorio and Ballad Concerts. Terms and testimonials on application. Address, Bridlesmith Gate, Nottingham.
- MISS LILY MARSHALL-WARD (Soprano).**
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MISS SUSETTA FENN (Contralto).
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MISS VINNIE BEAUMONT (Soprano). For
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or Festival Services. Address, Point House, Brigg, Lincolnshire, or
Novello, Ewer and Co., 1, Berners Street, W.

MADAME GWYNNE (Soprano) engaged: No-
vember 16, Bishop Stortford; 17, Chatham; 18, Paddington;
24, Sydenham; 29, Kensington; December 2, Hammersmith; 13 and
14, Jersey, "Creation," two performances; 27, Brecon, Llandudnod.
Address, 18, St. Stephen's Avenue, Usbridge Road, W.

MISS JULIA JONES (Soprano) begs that all
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MISS MAUD LESLIE (Soprano). Engaged:
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ber 7, Walworth Institute; 18, Newington, &c. Terms very moderate.
Address, 41, Crystal Palace Road, Dulwich, S.E.

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Lane, E.C.

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"Samson"; Eiland, "Judas"; Ilkeston, "Messiah"; Leeds, Ballads;
Macclesfield, "Messiah"; Rotherham, "Messiah"; Brighouse,
"Stabat Mater." January: Huddersfield, Ballads. Others pending.
For terms, &c., address, Crag Cottage, Knarsbro'

MADAME LAURA SMART (Soprano) requests
that all communications respecting Oratorio, Operatic Recital,
or Ballad Concerts be addressed, 44, Alexandra Road, London, N.W.
or, 50, Church Street, Liverpool.

MADAME WILSON-OSMAN (Soprano) engaged: December 1, Princes' Hall; 8, Salisbury ("God, Thou art Great" and "Hear my Prayer"); 9, Bristol (Classical); 14, Clevedon ("42nd Psalm," &c.); 17, Chichester ("Last Judgment," Spohr); 20, Ryde ("Messiah"); 21, St. George's Hall, Langham Place ("The Two Poets," Opera, Mr. S. J. E. German); 22, Wandsworth Town Hall. Others booked for January and February, 1887. Address, 13, Granville Terrace, Child's Hill, N.W.

MISS BERTHA MOORE and MISS CLARA MYERS have REMOVED to 12, Horbury Crescent, Notting Hill Gate, W. All communications should be addressed as above, or care of Mr. N. Vert, 6, Cork Street, W.

MISS KATHERINE JAMES (Mezzo-Soprano), R.A.M., Medalist and Certificated. Engagements: November 22, High Wycombe ("Athalie"); 23, Maidenhead ("Athalie"); 29 and 30, Gosport (Popular Concerts); December —, Gresham Hall (Gaul's "Ruth"); 6, Stockwell (Ballads); 25, Brynmawr, Mon. (two performances of "Judas"). Address, 33, Knowle Road, Erixton, S.W.

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MISS LENA LAW (Contralto). Engaged: November 9, Dover; 11, Hanwell; 16, Peckham; 17, Teddington; 18, Crystal Palace; 19, Teddington ("Golden Harvest"); 23, City; 25, Brompton; 30, Tunbridge Wells. December 9, Chiswick; 13, Denmark Hill ("Christ and His Soldiers"); 16, Hexham ("Erl-King's Daughter"); 17, Teddington ("Messiah"); 18, Newcastle ("Stabat Mater"); 20, Ealing. January 25, 1887, Faversham; February 7, Surrey Masonic; 25, Birmingham; April 6, Southampton. Other dates pending. Address, Crowcombe Villa, Ealing, W.

MISS HELEN LEE, R.A.M. (Contralto). Engaged December 8, 9, 13, 15, 25; February 8, 15; March 14, 28. Address, Messrs. Forsyth Bros., Music Publishers, Manchester.

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MR. JAMES GAWTHROP (Tenor), Gentleman of Her Majesty's Chapel Royal, St. James's, begs that all communications be addressed to 34, Priory Park Road, Kilburn, N.W.

MR. HOLBERRY HAGYARD (Tenor), of the London, Crystal Palace, Birmingham, and Glasgow Concerts, is now booking ENGAGEMENTS for the coming season. Engaged: Cambridge, November 12; Bishop Stortford, 16 (Ballads); Northampton, 18 ("Judas"); Lancaster, 19 ("Martyr of Antioch"); Cambridge, 29; December 1, Bury ("Creation"); 3, Mildenhall (Ballads); 10, Ulverston ("Messiah"); 11, St. Ives (Selections); 16, Houlston ("Messiah"); 20, Clare (Ballads). Huddersfield Choral Society, March 11, 1887 ("Hereward"); Kettering, May, 1887 ("Eli"). Others pending. For terms, references, &c., address, Trinity College, Cambridge.

MR. REDFERN HOLLINS respectfully requests that all communications be addressed to 30, St. Stephen's Avenue, Shepherd's Bush, W., or usual Agents.

MR. ALFRED KENNINGHAM, the Tenor of St. Paul's Cathedral, who has sung for years at the principal Concerts in London and the Provinces, begs to state that his ONLY ADDRESSES are St. Paul's Cathedral, E.C., or Grovedale, Parsons Green, S.W. Conductors and Secretaries of Musical Societies are especially requested to note this. Engagements already booked: Ballads, Kensington Town Hall; "Elijah," Carlshalt; Ballads, St. James's Hall; "Last Judgment," Bishop Stortford; Gaul's "Holy City," &c., Woolwich; Ballads, Fulham; Oratorio Concert, Fulham; Ballads, City; Ballads, Westminster; Ballads, City; "Messiah," Croydon; "Messiah," Cardiff; "Messiah," Nottingham, &c., &c.

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MR. PERCY PALMER (Tenor) requests that all communications respecting ENGAGEMENTS be addressed to him at his Residence, 7, Peterboro' Villas, Fulham, S.W.

MR. W. R. CHEESMAN (Baritone) begs to announce that he can accept Oratorio or Concert Engagements for the coming season. Address, 11, Medley Road, West Hampstead, N.W.

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MR. ARTHUR ROUSEBY (Baritone), at Mr. DE JONG'S CONCERT, Manchester, October 23. "In three songs of various character, Mr. Arthur Rouseby displayed an excellent voice, with intelligence and refinement of style."—*Examiner*.

"Mr. Arthur Rouseby is very good on the stage, and he is equally at home in the concert room. His stage experience enables him to sing with much effect. He sang Shield's old song 'The Wolf,' with commendable vigour, and had to repeat a portion of it."—*Courier*.

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MR. BINGLEY SHAW (Bass-Baritone). Engagements already booked for this Season:—Nottingham (Ballads); Farnfield (Ballads); Grantham (Ballads); Oxtou (Ballads); Newark (Ballads); Woodborough (Ballads); Nottingham (Ballads); Epperstone (Ballads); Wednesbury (Ballads); Tishelf (Ballads); Norwich ("St. Paul"); Southwell (Ballads); Birmingham (Selections); Matlock (Ballads); Nottingham (Ballads); Wednesbury ("Messiah"); others pending. For terms and vacant dates, address, The Cathedral, Southwell.

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1887.

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January 18	Huddersfield.
January 27	Liverpool.
January 29	Bradford (2nd visit).
February 7	Wrexham.
February 12	Bolton (3rd visit).
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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

DECEMBER 1, 1886.

A NEW HISTORY OF MUSIC.*

FEW more original contributions to musical literature has appeared of late years than the "History of Music" of which we propose to give some account in the following paper. Indeed, the perusal of the opening sections gives rise to the suspicion—subsequently confirmed by a more extended acquaintance with the contents of the whole—that we have before us no mere hasty compilation, but the labour of a lifetime. However widely one may feel called upon to differ from the conclusions propounded therein, criticism is disarmed by the extraordinary width of reading, the unconventionality of method, and laborious piecing together of details which are revealed by a perusal of these pages. A book which is the outcome of years of study is not to be hastily skimmed and hurriedly reviewed, readable and attractive though much of it is. We have read a good deal of Mr. Rowbotham's first volume twice over and find that he stands the test, a result for which his admirably picturesque and cultivated style is no doubt largely responsible. A Balliol scholar is pretty sure to have the faculty of felicitous expression, and the author of this history is no exception to the rule. But his marshalling of facts and choice of illustrations, and, above all, his ingenuity in generalisation, are equally admirable. We have hinted above that we do not altogether hold with Mr. Rowbotham in his conclusions, many of which, in regard to the slender premises from which they are drawn, remind one of an inverted pyramid. But though we may withhold our assent, we cannot help admiring his subtlety and penetration. It is a stimulating thing to come across an author whose views are original, if fantastic, and who has the gift of clothing them in unhackneyed language or enforcing them in picturesque epigram. *Fervet opus*—the work is full of life, animation, and poetic spirit. The very bone whistle of our troglodyte ancestors is to Mr. Rowbotham fraught with meaning and interest. His digressions are never tedious, but, on the contrary, are full of instructive matter and abound in strokes of humour. On the other hand, it is only fair to warn all readers who hold that a history should be primarily concerned with matter of fact, and to whom no amount of literary charm can atone for a deficiency of this commodity, that the first volume of this work is largely concerned with pre-historic music, and even in those chapters which treat of manifestations of the musical instinct among the elder civilisations, deals principally with "offers at the truth" and matters of conjecture. Where so much depends upon guesswork, it would be obviously inappropriate to assume a critical attitude. Rather is it our purpose to summarise as briefly as may be the result of Mr. Rowbotham's inquiry in the volume before us, passing very hastily over the earlier sections. After giving exhaustive evidence in support of his position that the three types under which all musical instruments are reducible—the drum, the pipe, and the lyre—are representative of three distinct stages of development through which pre-historic instrumental music has respectively passed, he proceeds to set forth the import of these several stages, availing himself largely of the analogies suggested by his remarkably wide reading in the literature of exploration and travel. His

chapter on the "Drum-stage" contains his theory as to the ultimate origin of all instrumental music, which he traces to an effort on the part of man to reproduce the rhythmic sounds of nature. The mystery attaching to such sounds naturally led to reverence and fetish-worship, the various form of drum-worship being duly described in a series of vivid pages. Thence he proceeds to an account of the gradual growth of the actual instrument from simplicity to complexity, bringing home to us the painfully slow and laborious nature of this progress. It was long before hollowness came to be realized as a first condition of sonority. But a stroke of genius was required for the advance to the covering of the hollowed out log with a skin head. For then—by the union of the drum with dancing—"rhythm was ransacked to the very bottom," and the first step was taken towards the secularisation of religion into art; while by the further union of song with the drum, the value of expression would be recognised. How wonderfully savages employ their drums as a vehicle for their emotions, Mr. Rowbotham quotes from travellers like Catlin and Schoolcraft to show, adding "when man has only one instrument, he is master of it. The lasso of the Araucanian never swerves a hair's breadth from its object, the boomerang of the Australian never misses its aim. But with us, who have a thousand such things at our disposal, the pistol shoots wide, the revolver goes off before its time, the gun hangs fire, the patent sword-stick breaks. We are bunglers at a thousand things—they are adepts at one." In the chapter on the Pipe-stage, the genealogy of all wind instruments is traced back to horns or conchs used by savages in warfare, or as an alternative to signal horns or whistles, the aim in the former case being to strike terror into their foes by a "hellish sound"—and, indeed, it appears on excellent authority that the noise of Samoan conchs and Orinoco trumpets is quite terrific. From the observation of its effect upon mankind easily followed the employment of the trumpet to scare evil spirits. The louder the sound the more potent the magic, a belief illustrated by a delightful anecdote quoted from Baker's "Ismailia." "The old rain-maker at Loboré had only a whistle, but when Baker gave him a German horn fitted with brass, he grinned till the tears ran down his cheeks, and said: 'I am a great sheik now. There is no rain-maker so great as I.'" In the discussion of the origin of the flute, Mr. Rowbotham is at his best, his treatment of the subject being particularly noticeable for the happy and perfectly legitimate use which he makes of Mythology to support his views. As he well remarks, "the heart of legends is generally sound, though the body may be fancy work." Vocal music, which next claims his attention, must, according to him, have had a totally different origin from instrumental. It grew out of impassioned speech, and the first influence at work to steady and correct the fluctuations of tone was that of story telling. But it was only by degrees that primitive man came to be able to sing a clear note—the Maoris to this day seem unable to do so—and that was probably G, which nearly all savage songs have for their key-note, while those savages who have only one note in their music always have G. Mr. Rowbotham adds, however, in a characteristic note—"Gardiner, who is the patriarch of all such speculations, would have preferred F. He conceived F to be the normal note of the human voice, and for the following reason: he used to go into the gallery

* It is noteworthy in this connection to observe how the history of the art repeats itself, and exponents of the most advanced views bid us be true to the ancient fount of all song—speech, basing all vocal expression upon correct declamation. "Take care of the words and the tune will take care of itself," is hardly an exaggerated statement of the view of one of the greatest singing-masters of the day.

* A History of Music: By John F. Rowbotham. In three volumes. Vol. I. [Tribner and Co.]

of the Stock Exchange and listen to the hum of the voices beneath him, and he always found that the hum after some little time 'amalgamated perceptibly' into one long drawn note, which was always F." Readers of Berlioz's memoirs will not fail to be reminded of poor Jullien and his discovery of the diapason of Eternity, by stopping his ears and listening to the throbbing of his veins. The frequent occurrence of one-note phrases in primitive savage songs, and the natural genesis of song from declamation, point, according to Mr. Rowbotham, to the conclusion that the history of vocal music began with a one-note period. Then another and a third were added, by which time scope for melody existed. The great antiquity of the five-note scale predisposes Mr. Rowbotham to the belief that after the third, not the fourth, but the fifth and sixth notes of the diatonic scale were added. In support of this he adduces the fact that the fifth is the great interval in speech. To which we would reply that if this be so, it would be at least as probable that this leap should have been taken from the first or the second note, when song was more closely allied to speech than in the three-note period. However, it is evident by the modesty with which he propounds his solution that Mr. Rowbotham fully realises how hard it is to understand why the fifth was hit upon as the new starting point. As he puts it—"We may be sure that as little in music as in anything else has any spice of random got an entry. Every stitch of man's fair vesture teems with meaning. Each note in the gamut he has had a reason for." From a close consideration of the five-note scale and the races who use it, Mr. Rowbotham is led to believe in some mysterious connection between it and monosyllabism, and dubs their music *Isolating*, as philologists dub their language. And the parallel is permissible when, as he points out, we find that the Australians, primitive though they be, have got the seven-note diatonic scale and a richly inflected language, while the Chinese, highly civilised in many ways, have a language destitute of inflection—the one marked by Phonetic poverty the other by Phonetic wealth, which would affect the production of musical as well as linguistic sound. Passing over an interesting digression on the effect of dancing on song, which was to break up the chaos of sound into paragraphs or measures, and a long passage on the reciprocal influence of chant and dance in different peoples, we come to his ingenious theory of the origin of the minor scale. We are relaxed by grief, and in endeavouring to vent our grief in song would naturally sing flat. Furthermore, we would be most likely to fall short in the top notes where the chief effort lies. Now if we apply this to the two divisions of the five-note scale, and flatten the third and sixth, we have at once got the minor scale. As to the treatment of the seventh in the minor scale of savage tribes, Mr. Rowbotham cannot pronounce definitely, but inclines to believe that it was optional to flatten or leave it natural. Amongst the North American tribes instances of both forms occur. The succeeding chapter, on "Pipe Races and Lyre Races," is largely concerned with showing that the same antagonism of the sensuous and spiritual elements which has been observed to exist in savage vocal music, is found in their instrumental music also, the Polynesians and Papuans serving as notable instances of such antagonism. This distinction observed in a corner of the Pacific is repeated in the world at large, the conception of music among the Mediterranean races having always radically differed from that prevalent amongst the Mongoloids. "With the Mediterranean races music has been the handmaid of poetry and kept in subordination to language. With the Mongoloid races, music was divorced from poetry; and instru-

ments, provided only they made a pretty jingle or a good stirring noise, were allowed to run into what excesses they pleased. The home of the lyre was the zone of the founders of religion and of the fathers of epic poetry. The home of the pipe was with the discoverers of macadamisation and tablet printing, the inventors of gunpowder and the compass, who amused themselves with pipe and drum after the business of the day was over. . . . Just as the geographers map out the world into wine countries and beer countries, or oil countries and butter countries, so might we well divide the races of the world into pipe races and lyre races, and view the history of music as the conflict and antagonism between two great styles. . . . Nor does one develop into the other, nor is one necessarily a higher level than the other, but they exist side by side in the world with a great gulf between. . . . Thus then may we look upon the musics of mankind, and as we shall find the case to stand at the zenith of civilisation, so have we found it to be with the savage. And to what cause shall we ascribe such antagonism, or how make it a valid one, unless we dive beneath the sheet of tissue which music spreads for us to walk on, and recognise in this opposition of styles the play of two great forces upon men—the sensuous and spiritual. And their effects, indeed, are better seen in other and perhaps higher things than music; but since they shine through all those manifestations of energy that together make up life, they are seen in our art no less than elsewhere." Very judicious is the reservation with which he closes the chapter after some further generalisations upon this antagonism: "Within races there are nations, and within nations there are individuals: tendencies imply reactions; and all sorts of extraneous causes concur to obliterate the original lineaments of the pure type." Chapter V. is devoted to the lyre-stage, to which he early insists some races were not fitted to rise. The lyre might be imported, but met with the usual fate of importations. Language proves that it was invented while Hamites, Semites, and Aryans still dwelt in the common Bactrian home of our primeval ancestry, and where we can still study it as handed by "the troubadours of Asia"—the Tartars. Upon the pages which deal with the growth of the instrument itself, and upon the origin of instrumental and vocal harmony, we need not comment, having already had occasion to call attention to them in these columns [see "The Origin of Harmony," August No.]. The import then of the lyre-stage, as summed up on pp. 170—182, was the absorption of music into poetry, which shows a great advance—from the savage, in fact, into the barbarian, and all barbarians had an overpowering passion for music, falling naturally into song in any moment of high nervous exaltation, as we learn from the pages of Xenophon, Aulus Gellius, Tacitus, and Strabo, aptly cited by Mr. Rowbotham. Music, too, was the great vehicle of instruction, and, in fine, its range was co-extensive with that of literature now. It was also a means of drilling the body (as amongst the Zulus of to-day, *teste* Mr. Rider Haggard), and lastly of educating the soul. The laws of the Celts and Gepidæ were in hymns, while the bards of the Celts, Tartars, ancient Hindus, and Scandinavians were censors, moral guides, and diffusers of learning. Finally, all the mythical heroes who exerted a benign and humanising influence on their fellows were musicians—Osiris, Maneros, Orpheus, Amphion—"all step out of the frames of mythology and stand forth in their true character as law-givers and moral teachers." Music, then, at the dawn of history, was a life-speech; but by the time we begin to tread on the firmer ground furnished by the monumental records of Egypt, it was already an *article de luxe*, no longer answering a

practical purpose in life, because superseded by the pen and cultivated by slaves. The chapters on the music of the Egyptians, Assyrians, and Hebrews, though perhaps the most characteristic and readable in the volume, lend themselves least to the method of summary which we have adopted thus far. Still, we cannot refrain from expressing our conviction that Mr. Rowbotham, in his ingenious speculations as to the nature of the music of the ancient Egyptians, has credited them with a greater harmonic development than the facts of the case would seem to allow. Sculptural records, however, place a great many interesting facts beyond doubt, such as that the performers were specially drilled and played from memory; that they performed before and during banquets; and that conductors were invariably present, which suggests that the music was not of a strongly marked rhythm. The historical summary of the character of Egyptian music, dynasty by dynasty, from Menes till the era of the Ptolemies, is very well done. Egyptian music, even at its best, held in it the sources of its own weakness. Its massive orchestral form of expression was "rather due to the architectural genius of the people than to any sublimity of musical feeling." To the educated Egyptian, music only connoted effeminacy, and it was not until he had become effeminate himself, that he took to it. In connection with the worship of Horus, a purer and nobler music seems to have prevailed, but by its esoteric form it failed to touch the people at large.

The chapter upon the music of the Assyrians is chiefly taken up with a curious account of the mathematical purpose which the notes of the scale answered in abstract science amongst the Chaldeans, furnishing them with a musical terminology for all the higher branches of calculation. In this department lies the service of Assyria to the history of the art; their music itself can have had little harmony in it, the great aim, both in voices and instruments, seeming to have been towards shrillness. In striking contrast to the martial and inflammatory music of the Assyrians was that of the Hebrews, wherein the triumph of the spiritual over the sensuous element was complete. Few instruments were used, and the voice was the chief of all. The peculiar influence which the genius of the Hebrew tongue would naturally exert on their song is very clearly traced, and the chapter closes with two quotations, one from Pentaur the Egyptian poet, the other from Habakkuk, in which the nobility of the former is eclipsed by the magnificent diction of the Hebrew singer. The section upon Chinese music is chiefly drawn from Père Amiot's treatise, and suffers from the lack of illustrations, as indeed does the whole book. There is a curious note on p. 288 which deserves quoting: "I always think it is characteristic of the high esteem in which music is held in China, that the first act of a usurping monarch is to destroy all the musical instruments in use under the preceding dynasty, for by so doing he imagines he most effectually destroys the traditions of the dynasty." But the strangest fact in connection with Chinese music is the existence, side by side, of two scales, one (chromatic) for instruments, the other (the five-note scale) for voices, which never cross, except when instruments accompany the voice, when they adopt the vocal scale. But voices never adopt the instrumental scale. They possess the diatonic scale, but only in theory, whereon Mr. Rowbotham acutely comments as follows: "Now in this inability to supplement knowledge by execution, this outrunning of the practical faculties by the speculative, we see a touch of the real Chinese character. The people who were acquainted with

gunpowder but never invented a gun, who knew of the polarity of the magnetic needle and yet never thought of employing it as a compass, have also from unknown antiquity been acquainted with the fourth and seventh tones, whose insertion among the others procure the complete octave, and yet have never carried out the results of their knowledge into practical music, but have suffered all their songs to be written in the old isolating scale of five notes." Further on he utters a spirited protest against the folly of denying merit to, or denouncing as wrong, a musical system which our Occidental ears cannot possibly appreciate. "It is only our prejudiced ears, inured to one particular scale from childhood, that refuse to give a fair hearing to the [?] these] strains, as our eyes have until lately denied all merit to that wonderful luxury of colour and design which we call Chinese and Japanese painting." It only remains for us, in conclusion, to express our regret that the form in which this book is brought out is not more worthy of its contents. Here, if ever, is a work which ought to have been published as an *édition de luxe*. The absence of diagrams and illustrations is felt on every page, in spite of the author's vivid descriptive powers. The Greek quotations are very badly printed, and the constant use of an italic *a* from a wrong font instead of an *alpha* gives them a barbarous appearance. For one defect, however, the author is responsible. Generally punctilious in giving his references, he has in some cases left a blank where the page number should have stood. A serious consideration is suggested by the recent appearance of the second volume of this work, nearly double as large as that we have been discussing, and almost entirely occupied with the music of the ancient Greeks. Either Mr. Rowbotham will be obliged to deviate from his original design of completing his task in three volumes, or else he intends to treat of modern music in a very cursory fashion. Perhaps the ingenious author is "too fond of the dead"—as Berlioz said of Mendelssohn—to do justice to the living. But whatever the scope of the work, the portion already completed is a contribution of abiding value to the archaeology of the art.

SIR HENRY ROWLEY BISHOP.

It is easy to carry the observance of centenaries to excess, and devote too much of present time and attention to the glorification of the past; but the custom has its uses, particularly when it saves from unmerited forgetfulness good names not of the first rank. Men like Beethoven and Mozart do not depend upon the keeping of times and seasons. They are always with us, under our eye, and within our hearing. We could not ignore them if we would. But there are *dii minores* of whose past existence we, amid the turmoil of modern life, need to be reminded, in order that they may receive in fit season the homage of our admiration, and the applause due to good work successfully accomplished.

On the 18th ult. those of us who keep an eye on the calendar saw that we had reached the hundredth anniversary of Henry Rowley Bishop's birth. "And what of that?" some may ask; while it is probable that many more regard the fact with complete indifference. Bishop is dead in a double sense to such people, because no longer an active force in music. His works for the stage, they say, are but names, conveying no meaning to the present generation; the concerted pieces and songs detached from them are less and less frequently performed, and the musician who undoubtedly filled a large space in the world of English art has shrunk, under the impartial influences of time, to the dimensions of a pigmy.

We are not going to claim more for Bishop than rightly belongs to him, but we must protest against the slap-dash criticism which ignores great qualities because the fashion in which they were exercised has passed away. The English lyric drama of Bishop's age has gone, the glee is fast becoming a matter of interest for musical archaeologists alone, and the style of his songs is as dead as the dodo. Now it is our turn to ask "What of that?" There remain for appreciative notice the qualities which enabled Bishop to climb to the highest position. The man is separable from whatever in him and in his work was dictated by the taste of the day.

Some measure of the worth of Henry Bishop may be taken by noting well the position he held at a time of considerable musical activity. It is true that when he "flourished" there were few English composers of high rank, but the country was overrun by foreign music and musicians, with whom and with which native art had to contend at a disadvantage arising from a strong opposing prejudice. It says much for Bishop that he more than held his own against all comers through a long series of years. This English composer, at any rate, knew nothing of neglect. It was not his to experience the "hope deferred, that maketh the heart sick." On the contrary, from the time when, as a lad of twenty, he produced "Angelina" in the little theatre at Margate, Bishop rose to the highest popularity by leaps and bounds. Five years later, his "Circassian Bride" made the doomed theatre of Drury Lane (it was burned down the next night) echo with thunders of applause, and within twelve months from that time the composer, then twenty-six years old, was composer and director of the music at Covent Garden. Engaged first for three years, and then for an additional five, Bishop went on, in his high position, from triumph to triumph. Opera after opera flowed from his facile pen, among them not a few which are still represented amongst us by detached pieces, such as "Mynheer van Dunck," "Home, sweet home," and "Tramp, tramp." To the Covent Garden period belong the "Knight of Snowdon," "Guy Mannering," the "Slave," the "Law of Java," "Clari," "Maid Marian," "The Maid and the Magpie," and many others familiar by name, at least, to musical readers. These new works were, unfortunately, not the measure of Bishop's activity during the years under notice. We say unfortunately for good reasons. That was a time when the artistic conscience did not seem to exist. It was a time when anybody who could get hold of a noble work, and had the power to carry out dismal designs upon it, made no scruple about cutting away here, interpolating there, changing this and altering that by no other law than his own evil pleasure. Readers of Baron Max von Weber's life of his illustrious father may recall the account he gives of the manner in which "Der Freischütz" was presented after this fashion: "On the 2nd July, 1824, 'Der Freischütz' had been given at the English Opera House (now Lyceum Theatre) under circumstances of some excitement, and with considerable expectations. The success was very great. Expectations were completely fulfilled, and eventually far surpassed, in spite of the miserably-mutilated state in which the opera was given, with a weak orchestra, and generally defective execution. The celebrated tenor, Braham, had the tastelessness to introduce into his part an old German song, 'Good-night,' and an English polacca, while Miss Stephens, who first undertook the part of *Agnes* or *Agathe*, sang the well-known German ditty, 'War's vielleicht um Eins,' instead of the duet between the two women, and the duet between *Agathe* and *Max* was sung to an entirely different composition. Covent Garden followed with

a version no less crippled and deformed. . . . It may be said, however, that nowhere was the mutilation of Weber's music more madly and recklessly exercised than when arranged by the celebrated composer, Bishop, and played on the boards of Drury Lane under his unlucky auspices." The musical history of this time shows plainly enough that Bishop was one of the chief offenders against good taste and reverence. Many were the masterpieces hacked about by him—"Don Giovanni," "Figaro," "Il Barbière," "Guillaume Tell," amongst others, passed through the fire unto the Moloch of adaptation, coming out scathed, distorted, and hardly recognisable. Let us charitably assume that Bishop, who was a composer himself, did all this against his own inclination, and because the task was a necessity of his position. Still, we must regret that a man so gifted ever mixed himself up with such doings. He should have left them to Tom Cooke and his congeners.

In 1813 Bishop helped to establish the Philharmonic Society, of which he acted as a director and sometimes conducted the performances. But his true place was in the theatre, and, in 1825, we find him at Drury Lane under Elliston, where he measured himself against Weber by composing "Aladdin" as a rival of "Oberon." In that encounter he came off second best, as was to be expected. Five years later, the indefatigable man transferred his services to the Vauxhall Gardens, for which he wrote, amongst a host of other things, the still-surviving song "My pretty Jane." In 1840 he was back again at Covent Garden, under Madame Vestris, and there produced his last opera, "The Fortunate Isles." Concurrently and subsequently Bishop discharged other important functions. He conducted for a short time the so-called Lenten Oratorios; wrote a Cantata, "The Seventh Day," for the Philharmonic Society; assumed the Music Chair at Edinburgh in 1841, and that at Oxford in 1843; for eight years conducted the Antient Concerts; wrote an Ode for the installation of Lord Derby as Chancellor of Oxford University; and composed an Oratorio, "The Fallen Angel." He died, still in harness, two years after the Oxford Ode appeared.

We have given the foregoing details less as a biographical sketch than as evidence towards the conclusion that this man was of no ordinary mould. An examination of Bishop's music does not belie the testimony of his career. It is eminently English music—there is, or was, such a thing—English in the character of its melody and in its general contour. It aimed to be nothing more, and the composer had his reward in the full appreciation of his countrymen, to whose taste he ministered. As years went on, and the classical music of Germany rapidly gained ground amongst us, Bishop fell behind. His compositions were relegated to the rank of that which belongs to the "people" rather than to art, and before he died the poor musician saw the current of taste and opinion setting rapidly away from him. But wherever the appreciation of pure English melody survives there Bishop does not lack admirers. "Lo, here the gentle lark," "Should he upbraid," "Sleep, gentle lady," "Blow, gentle gales," and a dozen others which might be named—these things are still in favour among the masses, and, scarcely less, among connoisseurs who do not limit their admiration to works of the latest fashion. They contain the precious qualities of true music, which, however modes of utterance may change, are the same to-day as they were yesterday, and as they will be to-morrow.

We lay these remarks before our readers as not unbecoming the hundredth occurrence of a day that

gave to English music one of its brightest ornaments; following thus in the wake of our contemporary, the *Echo*, which alone among the daily papers noticed the interesting anniversary. Bishop surely deserves the humble tribute of remembrance, if it can be said that a man who ministers purest pleasure has any claim at all upon those who benefit by his labours.

THE GREAT COMPOSERS

By JOSEPH BENNETT.

No. XIX.—GEORGES BIZET (concluded from page 638).

IN 1872 M. Carvalho took over the direction of the Vaudeville Theatre, in order to make an attempt at reviving Mélodrame. With this object in view, he engaged Alphonse Daudet to write a play, and Georges Bizet to prepare the incidental music. The outcome was "L'Arlesienne"—a name which has become familiar through the genius of the young composer. "L'Arlesienne" was first performed in October, 1872, four months after the production of "Djamileh." As far as the music was concerned nothing could be worse than the arrangements made for its rendering. The orchestra, all told, numbered but twenty-six instruments—two flutes, a clarinet, two bassoons, a saxophone, two horns, drums, seven violins, one viola, five celli, two double basses, and a piano (!). With these resources Bizet had to manage as best he could, and the marvel is that he succeeded in recommending his music at all. But, as most English amateurs know, the incidental pieces of "L'Arlesienne" have real merit, and their beauty could not be hidden. The numbers comprise an overture-prelude, partly constructed upon a Provençal Noël, partly upon themes used later on, an Adagietto, Intermezzo, Carillon, and various choruses. Of these only the instrumental movements exist apart from their surroundings, but they have vitality sufficient to keep the memory of the play alive even in countries such as our own—where otherwise its name would scarcely have been heard. The work was carefully put upon the stage, but ran for no more than fifteen nights, much to the disappointment of the composer, who thought he saw once more the condemnation to oblivion of some of his best music. Happily he had not long to wait for comfort in trouble. M. Pásdeloup, struck by the merit of the instrumental pieces in "L'Arlesienne," performed the Prelude, Menuet, Adagietto, and Carillon at a Concert given in the Cirque d'Hiver. There they appealed to a more cultured audience than at the Vaudeville, and the result was a great success. From that time to the present the music in question has held a place among modern works having pretensions to classic rank, and, as a *Suite d'Orchestre*, is likely to enjoy a long life.

Bizet's next important effort was the Overture "Patrie," composed for one of Pásdeloup's Popular Concerts, February 15, 1874. This has also been heard in England, but without receiving the favour bestowed upon the "Arlesienne" Suite. We cannot, however, pass over silently a little Suite previously written at the request of M. Edgard Colonne, who had started a series of Concerts at the transpontine Odéon. These pieces are, in effect, an orchestral adaptation of five numbers taken from an earlier work for the piano entitled "Jeux d'Enfants." The movements chosen were "La Toupie," impromptu; "La Poupée," berceuse; "Trompette and Tambour," march; "Petit mari, petite femme," duet; "Le Bal," galop. These the master scored for orchestra in his most attractive manner, and announced them in Colonne's programme as "Jeux d'Enfants, petite Suite d'Orchestre." The work had a cordial reception, and still further recommended the name of its

composer, who now began to see his music taken up with increasing frequency and favour. "Patrie" was played for the first time, February 15, 1874, at a Pásdeloup Concert. Its name was due to a whim of the Conductor, who refused to be content with Bizet's own description of the piece as a "dramatic overture." No doubt the change was a good stroke of business. It enlisted national feeling on the side of the music, and it suggested, in one word, what we are told was the intention of the composer. "When writing his dramatic overture," says M. Pigot, "Bizet had in view the misfortunes of the country, vanquished and delivered—the anguish of the terrible year. All the sufferings and sorrows which had sadly afflicted the patriot, strongly appealed to the imagination of the poet. He wished to sing of the mourning land so dear to the hearts of her children—the land mutilated and bleeding still; but he soon understood that sorrowful strains, the invocation of days of anguish and of tears, ill suit an era of appeasement. Then, by a poetic fiction, a happy substitution, touching as an allegory and full of lessons, he evoked the grand shade of agonised Poland, always vanquished, always rising again, the ineffaceable recollection and the sacred name of which live ever in the hearts of her scattered sons."

Following "Patrie" came "Carmen," the greatest of all our composer's works, and that which will carry his name farthest down the stream of time. This famous opera was produced on March 3, 1875, at the Opéra Comique, in presence of a crowd which included all of Paris that assumes to have any voice in the creation of public opinion. We need not stop to describe or comment on the piece. It has become the property of every amateur throughout the civilised world, and, though often presented, never wears out its welcome. More important is it to note that "Carmen" failed at the outset in winning the favour since secured so abundantly. This might have been expected, seeing that Bizet's music displayed novel features, broke loose from the classical French style, and showed a daring originality. French audiences, with all their quickness of appreciation, are intensely conservative, and "Carmen" came upon them like a shock. As the opera went on the public remained puzzled and cold. A few sympathisers ventured to applaud here and there, the quintet and the Toreador's song made a favourable impression, and the Prelude of the second Act was encored. Beyond this, approval did not go, the curtain falling upon what could be called, at best, only a success of esteem. *Apropos* M. Pigot observes:—

"I will not try to explain this incomprehensible behaviour of the Parisian public—the great public of 'first nights'; the artist-Paris which directs opinion and makes success. It is, indeed, inexplicable. About the fifteenth representation the work revived somewhat, but the unjust verdict of the opening evening, in great part confirmed by the press, could not be lived down. The receipts rose, but the public went to the Opéra Comique to see that which had been described as an immoral piece, so much discussed and so little admired. Thus 'Carmen' painfully reached its thirty-seven representations."

M. Pigot continues, in a strain with which we are all familiar: "To comprehend such an attitude so obviously unjust, one must assume a momentary eclipse of taste—strange, inexplicable, but real phenomenon. Musical history affords several examples of this passing craze, this cerebral default of an entire people. We recall the fate, at Vienna, in 1783, of 'Don Giovanni,' one of the greatest masterpieces of human genius. How shall we explain it, if not by the phenomenon just alluded to? Mozart, sad, discouraged, said mournfully, 'I have written

'Don Giovanni' for myself and two or three friends!'" After mentioning some Italian examples, our author adds:—"But it is in France that, above all, we have the questionable privilege of these transient errors. We turn our backs upon sincere and spontaneous admiration. . . . How many sad recollections of this I could mention, but am content to evoke the great shade of Berlioz. For Berlioz as for Bizet the hour of justice comes slowly. Neither has attained a definite triumph. Bizet is dead, and carried to the tomb the cruel uncertainty of doubt. He did not enjoy, like his predecessor, the consolation of applause heard from beyond the frontiers; he perished before "Carmen" began the triumphal progress which, at last, made us open our eyes."

With "Carmen" the French master had done his work, though he knew it not, and looked forward to other achievements. The public were cold and indifferent, but he himself must have known that the Spanish opera had in it the stuff of which great things are made. He saw himself on the road to ultimate success, and his imagination conjured up a roseate future. Encouragement to this appeared without. "Carmen" was everywhere spoken of, not always with approval, it is true, but invariably with interest. It ranked among works of the day—among things not to be ignored. Bizet noted all this, and then came the blow which struck him down. He fell with his foot on the threshold of Walhalla; at the very moment when his star was soaring upwards towards the meridian; just as victory seemed to be within his grasp. On the morning of June 3, 1875, three months after the production of "Carmen," a rumour that Bizet had died some time during the previous night spread over Paris. His friends and admirers would not credit the news. It seemed too absurd, too cruel even for a malignant fate. Nevertheless, disquiet prevailed. While protesting that the report must be false, men went about enquiringly, dreading a confirmation of the fears they laughed at. Confirmation soon came, in the shape of a telegram, addressed by Ludovic Halévy to Camille du Locle. It said: "Most horrible catastrophe! Our poor Bizet died to-night." M. du Locle posted the fatal paper on the doors of the Opéra Comique, and the public of Paris knew that France was the poorer by a gifted man, the measure of whose possibilities had never been taken, but who had in him the promise of glory for himself and his country. Next morning the journals came out with full particulars. The master had been stricken suddenly, in his residence at Bougival, and had passed away with little suffering. According to his friend, Guiraud, Bizet had been subject to angina from his youth. The disease became periodic; generally attacking its victim in the Spring. At such times the composer would shut himself in his room, and quietly await the surcease of his pain, which, as a rule, lasted three or four days. For a few years after his marriage he was comparatively free from the unwelcome visitor, but the anxieties and hard work connected with "Carmen" caused a relapse, and in May brought about an attack of longer duration than usual. At this season of the year Bizet and his family were accustomed to leave Paris for Bougival. He insisted upon doing so now, despite his illness. "We will go at once," he said, "the air of Paris poisons me." Go he did, and the first day in the country passed off well; the invalid enjoying a walk with his wife and the pianist, Delaborde. But the following night was a horrible one. The poor master, haunted by dreadful visions, oppressed to suffocation, and in pain, could get no repose. The medical man who was hastily sum-

moned did not, however, perceive danger. The same thing happened on the night following. They hesitated to trouble the physician a second time, but the symptoms became more urgent, and at last he was sent for. On his arrival, the patient lay calm and still. His wife believed him to be asleep. So he was, but the sleep was that which knows no waking. Midnight sounded at the moment, and in Paris they were dropping the curtain upon the thirty-third performance of the dead man's masterpiece.

The funeral rites were performed on June 5 at Trinity Church, in presence of four thousand persons. Padeloup's orchestra attended in a body and performed the "Patrie" Overture, the artists of the Opéra Comique assisted in the "Requiem," and Gounod, Thomas, Doucet, and Du Locle officiated as pall-bearers. There also were Guiraud, Massenet, Delaborde, Paladilhe, and a host of representative men, sincerely mourning the loss of one whose sun went down while it was yet day. At the close of the religious ceremonies, the honoured remains were laid to rest in the cemetery of Montmartre.

How, since then, "Carmen" has gone on from triumph to triumph, securing for Bizet a place among the world's masters, every reader knows. But this reconciles nobody to the early removal of one so well qualified to continue the line of dramatic composers, and secure for the lyric stage a new interest. Bizet's death, like the death of Mendelssohn, Schubert, Mozart, and Purcell, belongs to the mysteries of Providence, whose ways are not our ways, whose thoughts are not our thoughts.

KEY COLOUR

BY FRANZ GRÖNINGS.

(Concluded from page 653.)

WE have considered key colour relative to *stringed* instruments, which are either *bowed* or *pulled*; one more class remains, namely, instruments in which the strings are struck by *hammer-action*. Of these there are two kinds, one in which the hammers are forced against the strings singly through a finger motion, the other where they are moved wholesale by rotary action. As clearly as the *finger piano* proves the existence of relative key colour, so clearly does the *handl' piano* demonstrate the non-existence of key colour in the abstract as generally advocated (except the regular up and down gradation, which is always understood, as I previously explained). Remove from the former instrument the keyboard, and from the latter the barrel (or pin-plank), and the remainder is the same in both—action, soundboard, strings tuning, case, &c. Any difference in effect must therefore emanate from the removed parts, or rather from the different way in which the force is applied to or through those parts. In the former it is very uneven for various reasons, whereas in the latter it is applied with a regularity so painful that it invariably makes one laugh, and with a force so equal throughout that even Rubinstein, who may charm thousands per week, would miserably fail, if he tried to rival, in that respect, our colleagues who are sent forth from the dépôts (in Clerkenwell principally) to delight millions daily. Both ways of moving the hammers are provided, and can be applied at will separately in some of Debain's instruments. Some years ago I tried the following experiment on one of them: I took two slides and dotted a few bars of the Old Men's Chorus and of the Soldiers' Chorus from "Faust" on the one slide a semitone higher than on the other; I then performed the same things on the same instrument in four ways, namely, in two different keys per handle, and the same per finger motion—the Old Men's

Chorus in F and in F sharp, the Soldiers' Chorus in B flat and in B natural. *Par mécanique* the effect was relatively the same, namely, in both pieces a little brighter in the higher key; but *per keyboard* it differed; the Old Men's Chorus stood out in the lower key, and the Soldiers' Chorus in the higher key. I speak here only of the relative effects of a few bars played per hammer action on the same instrument in four different ways, not with any reference to Gounod's composition; other pieces of music might have done as well for the purpose. I will now explain various causes of inequality of touch on a piano keyboard, and the reader may then find out the reasons for the above-mentioned difference for himself.

The first cause we find when we consider the construction of our hands. Mother Nature evidently never thought of fitting us out for piano-playing, else she would have provided us with fingers all alike in length, weight, strength, and independence. As it is, the thumb is comparatively a free agent, whereas the other four fingers are more or less hampered through their neighbours; and although every good player aims constantly at equalising strength and independence of all fingers, it is evident that this can only be brought to a comparative state of perfection, as other necessary daily occupations, such as handling a knife and fork, holding a pen, counting money, &c. (more or less), give the thumb always a start, as the other four fingers act jointly or as one in so many things; hence the difficulty of learning the piano for those who have hitherto been constantly handling a spade, hammer, whip, &c., which prevents the independent development of the four fingers. The thumb is also heavier in weight, and therefore in fall. The height of its fall, and consequently its accumulated force on white keys is increased, when the other finger tips are raised to the level of the black keys in some scales, instead of being on a level with the thumb as in other scales. All this must to some extent cause an unequal touch. A second cause is the difference in balancing the keyboard, and the constant alteration of leverage according to the places where the keys are touched by the fingers. The white keys are balanced about the centre of the larger piece of ivory, say about an inch from the front, and the black keys are balanced to the same weight, an equal distance down the black key; although, therefore, the balancing points of the black keys by themselves and of the white keys by themselves are in a straight line, yet these two lines are a good distance apart—namely, about the length of the broad portion of ivory on a white key. The consequences will easily be understood by making the following experiments:—Place a three-ounce weight, for instance, gently above the centre of the front portion of a white key (where the thumb strikes in the C scale) of ivory, somewhere about the middle C, and hold it suspended by a piece of twine, then let it drop; if the weight does not move the key sufficiently to make it sound, choose a key more to the right, but if it pushes the key down easily, move it to the left, till you find a note which through the simple fall of that particular weight, will just give a soft but clear sound. (The keys of a piano are more heavily balanced in the bass, and gradually less towards the treble; the balance in a grand piano of the present day varies from about four to two ounces from the lowest to the highest note.) Now suspend the same weight over the adjoining black key, say an inch down from the front of it, just touching, and then let it drop, and you will find the note struck with the same force, although the resting point on the black key is a good distance from the former position of the weight on the white key. Now lower it again to the white key, but in a line with

the resting-place on the black key, just alongside of it—the white key will move, but not sound; push the weight further from you still, and the key will not even move, because the leverage is so much shortened. Alteration in leverage necessitates alteration in force; therefore the same force applied on the same key, but at different points, gives different results.

From these two causes we see that the volume of tone of the same note may alter according to the finger it is struck by, and according to the place where it is struck. Keys are necessarily struck at different points in different scales, dependent on the positions which the fingers employed at the time occupy, and the alterations in leverage must alter the relative effects. Now apply to this what I inferred when explaining the unevenness of the C scale on the violin—namely, that the balance of a scale depends on the position which the open strings occupy in the scale (whether they are the tonic, dominant, subdominant, or some of the less important degrees), and you will find no end of variety in shifting the power and producing different characteristics in sound-combinations on a piano, not only between scales themselves (whatever pitch the piano may be tuned to), but also between individual players, and even with the same player performing the same piece at different times, as it would be nothing short of a miracle if a thousand notes were struck on two occasions with the same mathematical force applied to each note at the same spot in each case. Some different colouring may be even produced by the same player in the same piece by advancing or drawing back the hands the second time.

Up to this point I have been arguing from a new piano well regulated and evenly toned. It may be necessary to explain what is meant by "toning." After the wooden hammer heads are covered with felt, the toner raises the felt by pricking slantingly into it with a set of pins; if he finds a note softer than its neighbour, he partly hardens it again with a hot iron, and so goes through the whole keyboard till he considers the quality of all notes alike. If a piano is therefore not toned to perfection, some notes will give a clearer, brighter, or harder sound than others; and this third cause may upset even relative characteristics deduced from one piano if transferred to another piano. As the piano gets older, the differences become more marked through the greater force and frequency with which the white keys are used as a rule by beginners, because through this the hammer-felt of the white keys gets sooner hardened and more worn, and they may be compared to the open strings of a violin. Relative key colour on the piano depends therefore, in a great measure, on the mixture of white and black keys, but as the open notes on piano and violin are different, the respective characteristics of the scales on those two instruments must differ also.

I speak at some length of the piano, because most people argue about key colour in general from the impressions received from a piano, although a piece they refer to may be composed for quite different sound producers, with totally different characteristics and effects; their generalisations, therefore, do not hold good. Even Schumann has fallen into this error. I cannot now discuss his article at length, but will point out one discrepancy. In his "Charakteristik der Tonarten" he says: "Play, for instance, the Sehnsuchtswaltzer in A or the Jungferchor in B, the new key will go against the grain." He

* See "Gesammelte Schriften." Band 1, Seite 181.

evidently means "play on the piano." Well, the *Sehnsuchtswaltzer* is composed for piano in A flat, in which key the tonic, dominant and subdominant (exclusively employed in the bass of the second part of the trio), are black keys with short leverage, and the white keys touched mostly between the black keys at very short leverage; if played in A, tonic dominant and subdominant give a totally different framework to the building, like brick walls with wooden facings compared with wooden framework with bricked panels. But this difference is due to the uneven construction and manipulation of the piano, not to a difference in pitch. The comparative results would be the same whether played on a piano in French or in Philharmonic pitch. His second example (Maidens' Chorus from "*Freischütz*") is composed in C, for female voices and orchestra, not for piano. A difference in effect through transposition for this piece cannot be deducted from experiments on a piano, as the agents at work differ so much. We might as well argue about the effects of motion, that a railway train must affect us differently when moving round a sharp curve instead of in a straight line, because the jolting of a stage coach on a rough road differs from that on asphalt (even if the results in a case happened to be similar), as character, construction, and conditions of the motors are so different. The Maidens' Chorus would certainly lose in effect if performed a semitone lower, but the reasons are to be found in the organisation of the voice and the separate characteristics of the orchestral instruments employed in the accompaniment, and not because it sounds less satisfactory in transposition if played on a piano. To make this clearer still, I will refer again to the Old Men's Chorus and the Soldiers' Chorus. If this arguing from the piano held good in general, Gounod should (according to my experiments) have written the latter half a tone higher. Why did he not? Because, I think, when looking for the most suitable key, after fixing the most appropriate region in which to employ the male chorus for his *motif*, he reasoned as follows: "I want to employ a brass band as well on the stage, which consists principally of instruments in B flat. If I write for orchestra in B flat, the brass band will play in C, which allows them the use of the open and best notes. If I write in B natural, the cornets, &c., will have to substitute the A crook and play in D, both of which would be drawbacks in this case." In the Soldiers' Chorus relative key colour in orchestra and piano is therefore exactly the opposite, whereas in the Old Men's Chorus it would coincide. In the latter, although it might be easier to sing the *false alto* a semitone higher, the accompaniment and support would be weaker in F sharp (string first, with wood-wind added afterwards); besides, that simple, yet most charming and effective phrase ever written for cornet, which precedes it, would be spoiled through change of crook and key. Such were probably the reasons which guided Gounod, and not because he found on a piano the character of the F scale more *à propos* than the F sharp scale. Young composers may learn from all this the advisability of not relying on effects deduced from the piano, when scoring for the concert-room or the stage; if they were not in the habit of doing so, they often would be spared the disappointment caused by the absence of effects they expect from their scoring: in this respect the piano is a cruel deceiver.

Now let me propound a few conundrums for key colour advocates in the abstract. What different impression would their nerves receive, if the middle portion in the *Finale* of the first act of "*Rigoletto*" were performed by voices and orchestra in C sharp minor (four sharps) instead of, as it is written, in D flat

minor (eight flats)? What is the sum total in effect on the audience in the beginning of the *Finale* of the third act of "*Carmen*," where the chorus wants to go "away, away" in five flats, and the orchestra helps them in seven sharps? (This suggests as a sequel to the Primer on Double Counterpoint, one on double-key-colour-point.) The effect on the stage is that all people concerned remain till the end of the act.

Having now considered the principal instruments which give rise to discussions and dissensions on the vexed questions of key colour—viz., the *stringed* instruments, and foremost amongst these, the piano, I wish, in leaving the subject for the present, briefly to sum up the conclusions to which I have arrived. This I may best do by stating my conviction that absolute or fixed key colour does not exist, but that relative key colour exists in instruments which, through mechanism, have the use of intermediate notes between the harmonies, and that it varies with the construction and manipulation of each instrument and the combination of instruments. The absence of absolute key colour is clearly proved by simple or natural instruments which have only the harmonics.

The principal *simple* brass instruments are the posthorn, the bugle, the hunting horn, and the Egyptian trumpet, to which may be added the Roman lituus in G, the buccina an octave lower, and other kindred instruments. A difference in length or pitch with any of them does not seem to alter the effect on either man or beast. The sound of a coach-horn invariably quickly clears the road, and sends the horses spinning along even if it is blown in a key expressive of "calm meditation," and the quadrupeds would not move backwards to oblige any pitch or key. No more would a cavalry regiment come to a sudden standstill if the advance signal were blown on a smaller or larger bugle, and I am sure the fox enjoys the fun just as much in a "dark, mysterious, and spectral key" as in a key which expresses "pastoral life, and a certain humour and brightness," no matter which side of his mouth the huntsman blows from. Egyptian trumpets were made in A flat and B natural, but might as well be pitched otherwise. They have been frequently heard in theatres of late, since Verdi introduced them in "*Aida*," and as they seem to have the same effect on mankind, and answer equally well in the same pitch for either pantomime or tragic opera, composers need not bother their brains about key colour in employing them.

On the 19th ult. the treasurer of the Leeds Festival presented his balance sheet to the General Committee, and we are now able to put before our readers the financial result of a remarkable musical enterprise. The total receipts were £10,501 13s. 5d., of which £9,665 came from the sale of tickets, and £554 from that of music and programme-books. It is worth while looking at the incomings from the first-named source, because, to a certain extent, they indicate the favour in which the various works performed were held. Setting aside £5,922 as the proceeds of serial tickets, there remains £3,743 paid by purchasers of admission to single performances. Of this amount "*Elijah*" (for which the serial tickets were not available) drew £712. The "*Golden Legend*" and Part I. of "*St. Paul*" come next with £702, "*St. Ludmila*" with £620, "*Israel in Egypt*" with £560, and Bach's Mass in B minor with £340. So much for the morning performances. Turning to the evening Concerts, we find the "*Story of Sayid*" at the top of the list with £293, after it coming Stanford's "*Revenge*" and the "*Walpurgis Night*" with £263, and Schumann's "*Advent Hymn*," &c., with £240.

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Dividing the programme into new works and standard works, it appears that the first class drew £1,878, the second class bringing in £1,861—figures which must be satisfactory to all parties, as showing no great preponderance of public favour either way. The outgoings were £7,909, the principal items being £1,801 to conductor and principal singers, £2,199 to the band, organist, librarian, &c., £1,415 to chorus and expenses connected therewith. This left a balance of £2,592, of which one fourth goes to the reserve fund (now standing at £1,800), leaving £1,950 for distribution among the medical charities. Of the attendance it suffices to say that the figures show an excess of 540 above that recorded in 1883.

AMONG the critics in attendance upon the Leeds Festival were one or two whose experience enabled them to test the chorus by the standard of the past, and who did not hesitate to point out marks of deterioration. Of course they were soundly abused for their pains, not, however, by Leeds connoisseurs, many of whom expressed their thanks for criticism which, however unpleasant, they felt to be just. At the final meeting of the Festival Committee, attention was drawn to one of the points remarked upon during the progress of the Festival, namely, the fatigue necessarily brought about by two days of heavy rehearsals immediately before the performances. It was owing to this physical weariness that the chorus fell short in "Israel," and now, we are glad to say, an opinion has been expressed in the Festival Councils against the continuance of so unwise an arrangement. The Chairman of the Executive Committee said: "Common sense told them that the chorus, band, and conductor, must be overtaxed by the enormous labours which were imposed upon them on the Monday and Tuesday of the Festival week. They must set their faces against repeating that mistake, and rather than have it maintained they should be prepared to spend a large sum of money in order to give the performers the benefit of a day's, or a day and a-half's rest before the performances." Excellent; but how much of this should we have heard had criticism been *couleur de rose* all over, and the truth had not been plainly spoken in our own and other columns? The best proof that the Leeds Committee are fit for their work is found in readiness to accept honest criticism in the spirit which prompts it, and to set about making good the defects it points out.

At the meeting of the Leeds Festival Committee some novel advice was tendered by Mr. A. C. Peake, who, it appears, has been exercising his mind upon the libretto of "St. Ludmila" without any satisfactory result whatever. Mr. Peake declared that the book of Dvorák's Oratorio "has no sense in it, while a great deal of it is irreverent." He will probably be surprised to hear that he stands alone in this criticism upon a work which, whatever its defects may be, is clear enough as to purport, and makes nowhere the slightest approach to irreverence. We do not, however, draw attention to Mr. Peake's remarks in order to quarrel with or controvert them. He has a right to form an opinion, however erroneous, and to give it utterance. But the worthy Committeeman went on to demand a new law guarding the Festival against bad libretti. "He suggested," says a local journal, "that the Provisional Committee at the next Festival might be given to understand that they should, if possible, see to the libretti of the works to be produced." The idea of a number of excellent gentlemen, chosen for their prominence as citizens, deliberating upon the merits of a highly technical work like a book for music is sufficiently amusing. Mr. Peake must "try again"; but we expect that he will by and

by discover the necessity of taking both libretto and music upon trust—trust in the reputed good sense and skill of those who make them.

SOME anxiety is felt at Gloucester as to the probable action of the new Dean (Dr. Spence) in the matter of the Cathedral performances of sacred music. All clergymen are not of the liberal mind which distinguishes Dr. Butler, and, on the principle "*Les extrêmes se touchent*," very Low Church divines often agree with those at the opposite ecclesiastical pole about the use to which church buildings should be put. But, in all probability, the Gloucesterians are disquieting themselves in vain. The sacred performances have turned out to be an enormous success, both from a social and religious point of view, and the local public are almost unanimous in their favour. Wherefore, even if Dr. Spence were opposed to them—of which there is no evidence—he would hardly inaugurate his government of the Cathedral by an act certain to make him extremely unpopular among his neighbours, and sure to be unfavourably received throughout the country. By the way, if the new Dean desires to begin his reign well, let him set on foot a movement for taking down the ugly screen now shutting off the Cathedral choir from the nave, and for obtaining a new organ in place of the worn-out and inefficient instrument upon which Mr. C. L. Williams is condemned to play. This would be an improvement all round, and especially would it aid the sacred performances, in which the organ bears so great a part.

WE are glad to see that the "new use for Cathedrals" is finding acceptance in some form or other in various parts of the country, the clergy being evidently alive to the need that exists for strengthening the hold of the Church upon the masses of the people. At Norwich arrangements have been made for a sacred performance in the Choir of the Cathedral, on each of the four Wednesdays in Advent; the works chosen being the "Last Judgment" and Mozart's "Requiem." A short form of prayer will precede and follow the music, and the Dean will deliver an address on an appropriate subject. This departs somewhat from the Gloucester plan, which, of course, we do not expect to see closely followed; nor is exact imitation to be desired where local conditions favour another model. There can be no doubt that the Cathedral authorities at Norwich are doing what they consider to be their best, and we wish them all success. At the same time, we must express our regret that the performances are to take place in the Choir, and that admittance to that comparatively limited space can only be gained by written application for a ticket, and by enclosing a stamped and addressed envelope, &c. This will effectually keep out the poorer classes, who may be ready enough to enter an open door, but turn just as promptly from one that can only be approached after formality. We regret also that a collection is to be made at each performance—another effectual deterrent. There remains a hope that the forthcoming Advent performances will lead to others on a more liberal scale, and designed, not for the middle classes, so much as for the poor, whose joyless lives greatly need "sweetness and light."

By way of pointing the moral enforced in our recent leading article on performances of music in sacred buildings, we may state that a series of Organ Recitals will be given in Hampstead Parish Church during the coming winter. The opening programme is introduced to-day (December 1), by M. Guilman, who will be followed by Mr. Walter Parratt, Dr. Peace, and

other eminent masters of the instrument. Adding to this the fact that Dr. Stainer's "Daughter of Jairus" was recently performed in St. Marylebone Church, we have evidence that a movement towards the utilising of such edifices in the sense advocated by the Dean of Gloucester has fairly begun. The dwellers in Hampstead will doubtless show themselves appreciative of the advantage brought to their doors, but we observe that, at each Recital, a collection will be made towards defraying expenses. That is a mistake, if the poor are to be reached. Given a collection, they will stop away with one consent. Surely there is available cash enough in wealthy Hampstead to make quite needless the circulation of the plate. With reference to the Church of St. Marylebone, it is important to note that Spohr's "Last Judgment" will be performed, in connection with a special service, on each of the four Advent Thursdays. The chief feature on each occasion will be the Oratorio, regarding which it is well said, in the preliminary announcement: "The mystic language of music—the tongue of the Seraphim—the vernacular of heaven—expresses for us best what we feel in the most solemn moments of existence." The more this truth is recognised, the better it will be for art and religion.

A GREAT Russian novelist, whose treatment of music is always singularly felicitous, remarks in one of his books that to find a Russian aristocrat who can sing in tune is an impossibility. Such an imputation cannot be levelled against "le high-life" of London, even by the most rabid democrat, after such performances as those given under the *bâton* of Viscountess Folkestone, in the Prince's Hall, on the 18th and 19th ult. It will be remembered that nearly two years ago an outcry was raised—and by persons who ought to have known better—against amateur musicians, not because of the inferiority, but the excellence, of their performances. Our contention then was, and we see no reason to shift our ground, that instead of finding fault with this state of affairs, we ought rather to congratulate ourselves upon it. Professional artists will be stimulated into making greater efforts to vindicate their pre-eminence—if it ever is seriously assailed, which we greatly doubt—and anything which tends to raise the standard of public performance is surely to be praised rather than condemned. It is not our purpose to descend into particulars as to these Concerts, given as they were for a charitable purpose by a cast composed almost exclusively of amateurs and without any of the *réclame* which occasionally attends such performances. But we may speak in general terms of the efficiency of the string band of forty-seven ladies (not a wholly modern institution, as some persons seem to think, for a gentleman making the grand tour, just a hundred years ago, mentions having come across more than one such combination in Florence), the excellent singing of all the soloists, and finally the amusement caused by Mr. Scott Gatty's "Plantation" songs, genuinely humorous trifles in which the composer and his chorus gave to all whom it might concern the salutary lesson that comedy in music is not incompatible with refinement, and can be found elsewhere than on the music-hall stage. Why should not Mr. Gatty—who is thoroughly competent for such a task—set himself to answer a pressing need of the day—the absence of suitable two and three part-songs for the children of our elementary schools?

HAVING had occasion to regret the absence of papers upon music from our leading monthly reviews, it behoves us to express our satisfaction at the appearance of such an article as that by Dr. Stanford upon

"The Golden Legend," which appeared in the *National Review* of November 1. By the very choice of this review Dr. Stanford made it plain that he regarded the production of this fine work as an event of national importance in the annals of the English school, and his generous but discriminating praise, coming as it does from a scholarly and intellectual composer, will be admitted as a remarkable tribute to the merits of the cantata. "Awaited with an impatience, which betokened good hopes, not perhaps untinged by anxiety"—so runs one passage—"it has succeeded in transcending the best wishes and anticipations of the entire musical world. It would be scarcely too much to prophesy that a place, not only amongst the permanent successes of our generation, but even in the shelves of the classics, is ready for this masterly composition of the English school. 'The Golden Legend' of Longfellow, from which the libretto is selected, has inspired our fellow countryman to write a work which, for earnestness of purpose and refinement of expression, realises all the promises held out so temptingly by his early cantatas, the 'Tempest' music, and 'Kenilworth.'" And later on we come to another remark well worth transcribing: "It restores him to his legitimate position as one of the leaders of the English school, and, inasmuch as the genuine success of his last composition will have made a return to less elevated forms of the art a matter of difficulty, if not of impossibility, the musical world may be led to hope for a series of lasting treasures from his genius. . . . His power as a creative musician and his position in the musical world alike demand his progression in the direction indicated by his latest production." Apart from the critics attached to our leading daily and weekly journals there are several prominent musicians of undeniable literary capacity, contributions from whom to the chief monthly reviews would be at least as welcome and appropriate as the papers on fox hunting, moose hunting, and salmon fishing which appear from time to time in their columns.

THE rumour that Mr. F. H. Cowen had been asked to assist Mr. Done in the work of conducting the Worcester Festival may have arisen from facts pointing to that end, but the stewards have now resolved to associate Mr. C. L. Williams of Gloucester with the veteran Worcester organist. This is a happy solution of the difficulty, because it preserves a tradition of the Three Choir Festivals upon which, we believe, almost their existence depends. All who know the state of local feeling in art matters will agree with us on this point. The Cathedral organists are the men who, during the three years' interval between Festival and Festival, keep the sacred lamp alight, and the appointment of London conductors—sometimes advocated with the best intentions by persons unacquainted with important circumstances—would be a very serious step indeed. In nominating Mr. Williams as Assistant-conductor the stewards have not only obtained an excellent man for the post, but avoided a rock ahead.

ROYAL ALBERT HALL.

THE Choral Society connected with this hall entered upon a new season, on the 3rd ult., with a performance of "Elijah," the soloists being Miss Anna Williams, Miss Hilda Wilson, Mr. Lloyd, and Mr. Henschel. Simple mention of the fact is enough, inasmuch as there can be nothing to warrant criticism in the rendering of a work so well known under conditions that are frequently recurring. The least familiar feature was the *Elijah* of Mr. Henschel, who, it will be assumed, displayed high intelligence and dramatic spirit as a set off against a voice which does not always answer graciously to the demands upon it. Mr. Barnby conducted and the season opened successfully.

The second Concert (15th ult.) had quite a distinct interest, due to the first performance in London of Sir A. Sullivan's "Golden Legend," the composer himself conducting. Naturally, the occasion was one of great attractiveness, arising not only from the presentation of a new work by the most popular of English musicians, but also from the glowing reports which had come out of Leeds regarding the merits of the Cantata. Those reports were curiously of one mind, and, when the critics do agree, their agreement is so wonderful that the public instinctively regard the subject of it as a phenomenon. Hence there was a general desire to "assist" at the first London rendering of the "Golden Legend," and to know music which, with Orphean power, had turned the professional censors into a "happy family." The hall, under these circumstances, filled with the *élite* of musical London, and enthusiasm became the order of the evening.

We are not called upon to discuss Sir Arthur Sullivan's music so soon after its exhaustive treatment in connection with the Leeds Festival. Indeed, there is nothing more to be said about it, for the "Golden Legend" is not a work the beauties of which are obscure or shy, and need to be hunted patiently. It wears its heart on its sleeve for all men to see at a glance, and the acquaintance of a day should be as familiar with its character as the friend of its whole existence. This fact partially explains the instant popularity of the Cantata, as well as simplifies our present duty, which we fully discharge in pointing out that the "Golden Legend" bears re-hearing away from the excitement of a first performance, and the contagious enthusiasm of a Festival. Wherefore its beauties are real, independent of circumstances, and enduring. There is every reason to believe that the Leeds Cantata will become a standard work and help to carry its composer's name honourably down the stream of time. Turning to the performance, let due note be made of the very careful manner in which Mr. Barnby had evidently prepared the Choir to do justice to their task. The success of the choral numbers was thus assured, and great was the pleasure given to the audience by the "Evening Hymn" (encored), the delightful "O pure in heart," and the effective Epilogue. But, indeed, no fault could be found with the concerted pieces as a whole. The solos being taken by the artists responsible for them at Leeds—Madame Albani, Madame Patey, Mr. Lloyd, and Mr. F. King—our present duty is made light as regards them also. Enough that, in each case, the effect at the original performance was repeated, as far as that could be done under less favouring acoustical conditions, while the audience were equally ready with Yorkshire amateurs to applaud honest and able endeavour. Sir Arthur Sullivan came in for an "ovation," as a matter of course, and bore the honour with the quietness of a man who is used to it.

With the "Golden Legend" was associated Hiller's "Song of Victory"—a work of which Mr. Barnby seems fond. The solo part was sung effectively by Miss Pauline Cramer.

NOVELLO'S ORATORIO CONCERTS.

THE season of these Concerts was inaugurated at St. James's Hall on October 29 by a performance of Dvorák's Leeds Oratorio, "St. Ludmila," under the conductorship of the composer, and for the first time in London. After our long analytical remarks upon this remarkable work, there can be no occasion to record our impression of its merits upon a second hearing, save to state the fact that the music grows immeasurably upon us by increased familiarity; for although there is no intricacy to unravel by a calmer dwelling upon the score than is possible during the excitement of the Festival, there are many points which become additionally interesting by repetition, and others which may be brought into prominence by an entirely fresh choir. Let us at once say that, considering the short time allowed for preparation, the exceptionally fine rendering of so difficult a composition by the excellent body of vocalists under the training of Mr. Mackenzie is deserving of all praise; for although, were we inclined to be hypercritical, it might be said that some of the leads were not promptly taken up, most of the choruses were superbly sung, some indeed—notably "The meadows mourn," "Now all gives way," and the whole of the choral portion

of the third part—being given with a precision, perfect balance of tone, and dramatic effect which could not be surpassed. On the whole, we think that the cuts were made with judgment; but even were it found necessary on future occasions to omit one or two other numbers, we certainly should be glad to retain the chorus "Hear when we call." With the exception of Miss Hope Glenn, who replaced Madame Patey, the solo vocalists were the same as at Leeds. The music allotted to *Svatava* was thus rendered more in consonance with the composer's intention, for lying well within the range of Miss Glenn's voice, transposition, rendered imperative at Leeds, was on this occasion unnecessary. There is no need to dwell upon the exquisite manner in which the solos assigned to Madame Albani, Mr. Lloyd, and Mr. Santley were given. The air, "O grant me in the dust to fall," especially, was rendered by Madame Albani so finely as to create a perfect storm of applause, and Mr. Lloyd and Mr. Santley were no less successful in eliciting the warmest and most enthusiastic marks of approbation. There was a thoroughly efficient orchestra, led by Mr. Carrodus; and the spontaneous burst of applause which greeted the composer at the conclusion of the work must have convinced him that "St. Ludmila" has still further strengthened the firm hold he had already gained over the English musical public.

There was a high function at St. James's Hall, on the 23rd ult., when musical London came together, for the second time, to hear Sullivan's "Golden Legend," and to make acquaintance with Gounod's Solemn Mass, No. 3 (*De Pâques*). The desire to be present on an occasion of double interest extended to many more amateurs than the Hall could accommodate, and not a few were disappointed in obtaining admittance. We are sorry for such as were sent empty away, but thankful for the evidence they gave of a wide-spread and wholesome musical curiosity—the truest symptom of artistic health. Some day, perhaps, that curiosity will extend beyond the compositions of living masters, and embrace the many works which have long been waiting due recognition. On this matter, however, more may be said when Spohr's "Calvary" comes up for hearing next February.

The Mass preceded the Cantata, and suffered, it is to be feared, from the more personal and more easily excited interest of its companion. Looking at the audience, and especially noting the large number of late arrivals, it seems clear that the man of the hour was Sullivan, and not Gounod. It would be absurd to quarrel with this, because it might have been, and doubtless was, foreseen as a natural and inevitable result. To redress the balance, the Mass should be repeated in conjunction with a standard work—a course which would gain for it the close attention it did not receive on the occasion we now notice. With regard to its music, acceptance may confidently be asked for the statement that whenever M. Gounod writes a piece for church use, he puts into it music well worthy of admiration. The deepest sympathies of the master are excited by a sacred theme, and move him to do his best. This fact appears in his latest Mass, which, though the least pretentious of its kind from the same pen, contains numerous passages conceived and wrought out in Gounod's most distinctive and impressive manner. We shall not be expected to say that there are no reminiscences of its predecessors. Repetition of himself—of course we do not mean literal repetition—is one of M. Gounod's characteristics, and belongs as much to his manner as does, say, the use of a *point d'orgue*. When, therefore, we here recognise traits that are familiar, we are neither surprised nor moved to censure. The work is written almost throughout in simple counterpoint, and, while not deficient in melody, depends to a considerable extent upon harmonic effects, set off by strong orchestral colour and separate instrumental themes. We need not take the trouble to state how M. Gounod handles these well-accustomed resources. He is naturally impressive, and enriches each number with the almost sensuous beauty which makes his music so welcome in the services of his church. Though the counterpoint is simple, we cannot say that the vocal parts are particularly easy. They call for a well-trained choir, but yield to patient practice, and then the whole work, by its small dimensions and readily understood character, becomes valuable in the repertory of an average choral society. *Apropos*, a

hint may be given to conductors. When the Mass is performed as a concert-piece, the composer's indications of *tempo* should be somewhat strained, so as to secure variety and contrast. Only by such means is it possible to avoid a too uniform progress—less observable, of course, when the divisions of the work are separated by non-musical sections of the ritual. The Mass being wholly choral, a grave responsibility devolved upon Mr. Mackenzie's newly formed phalanx of amateurs. It was well discharged. The choir sang, generally speaking, with spirit and decision, and with due heed to expression; in all this being ably supported by a capital orchestra. Mr. Mackenzie conducted so as to give his subordinates every chance of commending both themselves and the music.

For the "Golden Legend," Sir Arthur Sullivan took the *bâton* amid cordial applause, having on either hand the artists who were his interpreters at Leeds—that is to say, Madame Albani, Madame Patey, Mr. Lloyd, and Mr. F. King. Here our task is a limited one. We have not to discuss the music, nor need we dwell again upon the efforts of the solo vocalists. The merits of both are fixed and familiar "quantities," and our readers know all that we should tell them were loquacity to run riot. Enough that the music seemed as beautiful as ever, and the rendering of the solos as adequate as ever to its expression. The new feature was the work done by the choir, upon which we must heartily congratulate that youthful but already most efficient body. Every choral number in the Cantata had ample justice done to it, more especially the "Evening Hymn" and "O pure in heart"—both unaccompanied, and therefore a severe test. In fine, the entire performance reflected very great credit upon every one responsible for it, and must have done no little to confirm the good impressions previously made. The scenes of the Cantata were freely applauded, Sir Arthur Sullivan having several times to bow his acknowledgments, while at the close hearty demonstrations showed how much pleasure had been given and received.

CRYSTAL PALACE.

VOLKMANN'S Concerto for Violoncello and Orchestra, in A minor, which Herr Julius Klengel introduced on the occasion of his first appearance before an English audience, on October 30, is a work marked by constructive cleverness rather than melodic invention. Still it served to demonstrate the soloist's thorough command of the resources of his instrument. In an air by Bach he showed himself to be possessed of genuine feeling and refinement of style, while in two elegant trifles of his own composition he made it clear that technical difficulties are unknown to him. In fine, Herr Klengel is a finished artist, whose future appearances in this country will be awaited with legitimate interest. His tone is not always very agreeable, but his skill and intelligence are of the highest order. "Tannhäuser's Pilgrimage" (the introduction to the third act of "Tannhäuser"), now performed for the first time at these Concerts, received a fine interpretation at the hands of the orchestra, a remark which applies with equal accuracy to the renderings of Beethoven's "Coriolan" Overture, and that of Berlioz on "Waverley." In connection with the latter, we cannot refrain from quoting a sentence out of Schumann's admirable criticism on this Overture, appropriately included in the programme book: "It is hard to say whether he (Berlioz) should be regarded as a genius or a musical adventurer; he dazzles like a flash of lightning, but leaves a smell of brimstone behind; at one time bringing before us grand propositions and truths, at another sinking into schoolboy stammerings." The Symphony was the "Scotch," splendidly played; and the vocalist, Mdlle. Ella Russell, who was deservedly applauded for her rendering of "Deh vieni non tardar" ("Nozze di Figaro"). Later on she gave, with considerable brilliancy, the familiar "Scena e rondo finale" from the "Sonnambula," "Ah! non credea" and "Ah! non giunge," introducing a cadenza winding up with an F in alt, and, injudiciously yielding to the plaudits which such feats invariably evoke, even at the Crystal Palace, repeated the painful ascent to the apparent satisfaction of the majority of those present.

Of the performance of Dvorák's "St. Ludmila," on the 6th ult., little need be said, and that little in unqualified

commendation. The only change in the cast from that which had taken part at the performance in St. James's Hall consisted in the substitution of Miss Annie Marriott for Madame Albani. Miss Marriott is an exceedingly conscientious and intelligent artist, and her efforts met with the recognition they deserved. The choir showed a decided improvement in the confidence and precision with which they attacked the difficulties of the score, while the other principals acquitted themselves of their shares in the work in their usual finished style. It is worth noticing that by dispensing with an interval the time occupied in the performance of the work, with the "cuts" now recognised, was reduced to about two hours and twenty minutes.

A novelty of first-rate importance, in the shape of Gade's Violin Concerto in D, was the chief feature of the fifth Concert. This work, which was chosen by Mr. John Dunn, a young English violinist of considerable promise, for his *début* before a Sydenham audience, thoroughly deserves the description given of it in the programme as "a beautiful and important addition to a section of musical literature that is not at all too full." If it be wanting in the fantastic forms which are usually associated with Scandinavian music, it has the more abiding charm of a tranquil and serene beauty. The *Finale* again is full of picturesque animation. Such being the character of this work, it was from no want of technical skill, but from an absence of repose in style that Mr. Dunn failed to do justice to its manifold beauties. He has vigour and purity of tone, particularly in the upper register of his instrument, but his emphasis is exaggerated and he is quite too fond of bringing his bow down *martellato* fashion wherever a *sforzando* is marked. This abruptness seriously detracts from his merits as a performer, especially in so essentially poetic a composition as Gade's Concerto. Mr. Dunn was also heard in Ernst's Fantasia on themes from Rossini's "Otello," a show piece which, in spite of its technical difficulties, is a far less effective criterion of a player's capacity than the Concerto. Mr. Cowen's clever "Exhibition" Overture in D, and the concert arrangement of the Prelude to "Tristan and Isolde," were both heard for the first time at these Concerts, the performance of the latter proving the finest of the afternoon, not even excepting that of Schumann's "Rhenish" Symphony (No. 3, in E flat). The announcement that Mr. Sims Reeves was to sing was no doubt responsible for the good attendance, nor were the expectations of his many admirers disappointed. Mr. Sims Reeves, who was in good voice, gave "Waft her, angels," and "The Message."

On Saturday, the 20th ult., Berlioz's sacred Trilogy, "The Childhood of Christ," was performed, for the first time at these Concerts, with Miss Mary Davies, Mr. Henry Piercy, Mr. Hilton, and Mr. Santley as principals. An efficient interpretation of this interesting work was given, though the minute instructions of the composer cannot be said to have been always carried out. The chorus, although singing steadily and correctly throughout, never realised the treble, and even quadruple, *pianos* indicated in the score. Again, the accompaniment to the choir of unseen angels is not assigned to the organ, but to the "physharmonica," and might easily have been furnished by a harmonium behind the scenes. But with all deductions the performance was highly satisfactory. Miss Mary Davies, who is seldom heard in Oratorio, has here a part excellently adapted to her refined style and sympathetic voice. Mr. Santley gave the music assigned to *Joseph* with great feeling; Mr. Piercy was thoroughly efficient as the *Narrator*, and Mr. Hilton, as *King Herod* and the father of the Ishmaelite family, and Mr. Stanley Smith as *Polydorus*, lent useful aid. On the whole, the impression left by this work is that Berlioz, naturally inclined towards the grandiose, has hardly succeeded in his efforts after *nuire* simplicity. The incantation music reminds one of Wagner's happy description of its author, as "verflucht pfffig," but how incongruous is the musical setting of much of the third part, how out of keeping with the homely surroundings that we have always learnt to attach to the characters concerned! And, in conclusion, how gullible Berlioz's friends must have been if they could imagine that a writer in 1679 could have composed music so essentially modern as that which he attributed to the imaginary Pierre Ducreé

MONDAY AND SATURDAY POPULAR CONCERTS.

As usual the opening of the twenty-ninth season of these valued entertainments was marked by the utmost quiet and absence of ostentation. There is no ground for surprise that Mr. Arthur Chappell thinks it unnecessary to lead off with a flourish of trumpets; he is not in the position of a struggling caterer who has to strain every nerve to win public favour. He knows that whenever he chooses he can fill St. James's Hall from end to end, and hence an easy confidence marks the conduct of his undertaking. This was betokened in the programme of the first Concert, on the 1st ult., as although it could not be considered as in any way unworthy, it did not contain any items which experience proves to be specially attractive. The first piece was Mozart's Divertimento in B flat, for strings and horns, one of eighteen such works, only four of which have yet been introduced at the Popular Concerts. The Mozart *répertoire* of chamber music is in itself almost inexhaustible. How admirable was the performance of the B flat Divertimento (No. 287 in Köchel's Catalogue) may be surmised when we say that the string parts were played by Madame Norman-Néruda, and Messrs. Ries, Holländer, and Piatti; Messrs. Naldrett and Kevill taking those for horns. In spite of Schumann's opinion we do not regard Mendelssohn's early Capriccio in F sharp minor (Op. 5) as a very interesting piece, though it served to display the fine manipulation of Miss Fanny Davies; and, as usual, the audience insisted upon encoring the fair artist. She subsequently joined Signor Piatti in Rubinstein's beautiful Sonata in D, for pianoforte and violoncello (Op. 18), and two violin solos, by Raff, exquisitely played by Madame Néruda, completed the instrumental portion of the Concert. Mr. Santley may be commended for introducing Purcell's splendid aria, "Let the dreadful engines," which of itself proves how greatly music in England suffered by the composer's untimely death.

A very attractive programme drew a full audience at the first of the Saturday performances, on the 6th ult. Mozart's Quintet in D may not be quite so popular as the companion work in G minor, and the same may be said of Schumann's Quartet in E flat (Op. 47), as compared with the Quintet in the same key; but both are justly favourite works. The performance of Beethoven's Sonata in E (Op. 109), by Miss Fanny Davies, showed how rapidly this young executant is advancing in her art. It was an ideal rendering, full of thought, colour, and poetic feeling. Signor Piatti's recently composed Sonata in D, for pianoforte and violoncello, was presented for the first time to a Saturday audience, and was well received. Mr. Henschel, who is always eclectic in his vocal selections, introduced a striking ballad, "Die verfallene Mühle," by Loewe, and Schumann's popular "Die beiden Grenadiere."

The *pièce de resistance* on the following Monday was Beethoven's Rasoumowski Quartet in F (Op. 59, No. 1), which only yields in popularity to No. 3 of the same series. It would be as absurd to write criticism of this as of the other concerted works in the programme, Mozart's Duet in G, for violin and viola, and Haydn's Pianoforte Trio in C. On this occasion Miss Fanny Davies contented herself with two numbers of Schumann's Phantasietücke (Op. 12), and a third by way of encore. Madame Valleria appeared not only as a vocalist, but afforded evidence of her literary capacity by putting forward a very tasteful and elegant translation of Mendelssohn's Swedish Winter Song, her rendering of which was warmly encored.

The programme of Saturday, the 13th, was more noteworthy, as all the items were more or less unfamiliar, not one of them having been previously heard more than half-a-dozen times. Dvorák's Quartet in E flat (Op. 51) is a work thoroughly characteristic of the Bohemian composer; though it is possible to object to its extreme length it cannot be said that it ever becomes dull. The first and last movements are exceedingly fine, and the national colouring in the "Dumka" or Elegy is very effective. It is a pity that the Romance which follows this should suffer by the want of contrast. A work of this length needs a movement of the *Scherzo* type in order to prevent a sense of monotony. Madame Frickenhaus introduced, for the first time, Chopin's *Scherzo* in C sharp minor, of which she gave an exceedingly good rendering. Herr Straus, the

leader on this occasion, brought forward, also for the first time, three Violinstücke by Ferdinand Hiller (Op. 87), very difficult but effective pieces. Brahms's splendid Quintet in F minor (Op. 34) concluded an interesting Concert, to which Mr. Lloyd contributed songs by Schubert and Mendelssohn.

The potent counter-attraction of "The Golden Legend" at the Albert Hall, on the 15th, had, no doubt, some effect in thinning the attendance, and the programme was quiet and unexciting. Not a word need be said concerning Mendelssohn's Quartet in D (Op. 44, No. 1) nor Beethoven's early Sonata for piano and violin, in E flat (Op. 12, No. 3). Madame Frickenhaus played three out of five movements of a Pianoforte Suite in G, by Grieg (Op. 40). The work is described by the composer as "aus Holberg's Zeit," and he adds in a note—"Ludwig Holberg (1684-1754), the Molière of the northern nations, is the creator of the new Danish-Norwegian literature." Grieg has, therefore, designedly imitated the Handel-Bach style, as exemplified in their Suites. On another occasion Madame Frickenhaus may well give the work in its complete form. Miss Hope Glenn may be complimented on her unhackneyed vocal selections.

St. James's Hall was crowded to its last seat on the 20th ult., but whether the special attraction was Beethoven's Quartet in F (Op. 59), which was repeated "by desire," or Dr. Villiers Stanford's Sonata in A, for piano and violoncello (Op. 9), cannot be said. The latter was given for the first time, but it is not a new work, as indeed may be gathered from its early Opus number, and it is said to have been performed at one of Mr. Franke's Concerts in 1882. To most, if not to all, of Mr. Chappell's audience it must, of course, have been an absolute novelty, and the impression it created was extremely favourable. The Sonata is in three movements, of which the second—which may be taken as a kind of quiet *Scherzo*—is the most pleasing, though the others are written with equal refinement and elegance of style. The composer was, indeed, fortunate in his interpreters—Miss Fanny Davies and Signor Piatti—and it is impossible that his work can ever be heard under more favourable conditions. The rest of the programme does not call for comment.

The largest Monday audience of the season as yet was drawn together on the 22nd ult., by the announcement that Schubert's Octet would be performed in its entirety. Time was when the fourth and fifth movements of this immense work had perforce to be omitted, as the parts were not obtainable; but even later these portions have been left out on the grounds that the performers would certainly, and the audience might be, fatigued. Such a course is not to be lightly condemned, but the plan adopted on the present occasion is far better, and it will probably be repeated in future. The customary interval took place after the third movement, so that players and listeners were better prepared for the rest of the work. If we do not dwell on the beauties of this marvellous effort of genius, it is because the ordinary terms of eulogy and admiration are not applicable. The Octet is the very essence and concentration of melody, theme after theme of surpassing loveliness is presented, until the mind becomes almost surfeited with sweetness. We say almost advisedly, because the audience showed no sign whatever of weariness, but, on the contrary, applauded the closing movements with increased warmth. Perhaps it will be well to give the names of those who contributed to a memorable performance. The quintet of strings was composed of Madame Néruda, and Messrs. Ries, Straus, Reynolds, and Piatti, and the clarinet, bassoon, and horn parts were taken respectively by Messrs. Lazarus, Wotton, and Paersch. Mozart's Piano-Trio in G, No. 8, commenced, and two pieces by Chopin, played by Miss Fanny Davies, concluded the Concert. The piquant rendering of two of Massenet's songs by Miss Liza Lehmann must not pass unmentioned.

HER MAJESTY'S THEATRE.

LOVERS of opera are not disposed to be very critical when a manager comes forward with that species of entertainment in London; since our metropolis, as regards serious lyric drama, is a "waste, howling wilderness." They ought to be, and are, thankful for small mercies—even for

the representations offered by Mr. Mayer at Her Majesty's Theatre during much of the past month. It must be said, however, that their gratitude has to contend against a strong feeling of dissatisfaction, not unmixed with wonder as to what sort of conception the *entrepreneur* has formed in regard of English taste. Mr. Mayer's company is truly a mixed lot, drawn from almost every prominent stage in Paris, and comprising a number of artists whose reputations belong rather to the past than the present. We are not disposed, however, to quarrel with the manager regarding his leading people. It is distinctly worth anybody's while to see and hear Madame Fides-Devries, M. Vergnet, M. Dauphin, and M. Devries in "Faust"; to witness the efforts of Madame Galli-Marie and M. Duchesne in "Carmen"; to enjoy the bright performance of Madame Girard and M. Simon Max in "Les Cloches de Corneville," and to revive old sensations by witnessing Madame Mary Albert and M. Dauphin in "La Grande Duchesse." In several cases the artists above-named "created" their respective parts years ago, and their present efforts, however lacking in the old fire and completeness, have therefore an interest which is historical. But it is hard to approve the odd mixture of stages and styles whereby Mr. Mayer seeks to please everybody. "Faust" and "La Grande Duchesse"—"Rigoletto" and "Les Cloches de Corneville"—this is going "from grave to gay, from lively to severe" with a vengeance, and, we fear, has produced on the public mind the impression inseparable from treating art in a flippant or cynical spirit. Apparently, there is no question of art in the existing councils of Her Majesty's Theatre. That being so, "Faust," "Rigoletto," and "Carmen" certainly have no business there, whatever may be said of works by Offenbach and his congeners.

With the strongest wish to be courteous in our remarks upon the French company, it is hard to observe politeness when speaking of the *ensemble*. A more ineffective chorus and orchestra than Mr. Mayer's could scarcely have been got together had the manager desired to frighten amateurs away from his premises. The band, no doubt, contains some decent players, but, eliminating these, we have left what might stand for the sweepings of French theatres—a truly "scratch" lot, with hardly a redeeming feature. These are plain, and seemingly harsh, words, but they do no more than meet the justice of the case, and we feel imperatively called upon to protest against the infliction upon us, in one of our historic houses, and in connection with eminent names, of representations which, taken as a whole, are calculated to injure public taste. Let us hope that before the enterprise comes to an end the standard of merit will have been raised.

LONDON SYMPHONY CONCERTS.

UNDER this title, Mr. George Henschel gave the first of a series of orchestral performances in St. James's Hall, on the 17th ult. Our readers scarcely require to be told that Mr. Henschel left Europe several years ago for the purpose of conducting a similar enterprise established in Boston, U.S., by a spirited citizen of that far from mean city. The German musician met with considerable success during his three years' tenancy of the post; proving not only competency with the *bâton*, but wide knowledge and eclectic taste. On his return to this country, he evidently brought with him a lively appreciation of the office which circumstances had induced him to resign, and a desire to renew in London the successes achieved across the water. To this end he set to work with characteristic energy; soon managing to obtain a guarantee fund large enough for security against loss during, at any rate, two seasons. The rest was plain sailing, and, having engaged a first-rate orchestra of eighty instruments, Mr. Henschel put himself and his venture before the public as already stated. Amateurs are ready with sympathy for this kind of thing; asking no questions when once it appears that the purpose is really artistic. Mr. Henschel may, therefore, depend upon the favourable attitude of those whom he seeks to attract; all the more because he runs against no existing interest; so timing his Concerts as that they shall fill a blank in our musical year. Usually there have been no orchestral performances in London proper between the Richter autumn season and the opening of the Philharmonic Society's doors. It is pre-

cisely this interval which Mr. Henschel proposes to fill by giving weekly Concerts from the middle of November till March. We have, therefore, a double reason for desiring his success.

The first performance was well attended and passed off in an encouraging manner, with no lack of expressed goodwill on the part of the audience, or of provocation to applause on the part of Conductor and orchestra. The programme had been selected with obvious care. It comprised the Overture to "Die Zauberflöte," Beethoven's Triple Concerto for piano, violin, and violoncello (played by Madame Haas, Mr. Gompertz, and Mr. Piatti); Brahms's Symphony in D (No. 2), the Good Friday music from Wagner's "Parsifal," and the Feast Prelude from Mackenzie's "Troubadour." These works having passed beyond the stage of criticism, our business lies entirely with their performance, which, generally speaking, deserved all the approval bestowed by the audience. We do not say that it was microscopically perfect, nor could that result have been expected at a first Concert by the most sanguine. There were times, for example, when the elaborate details of the Symphony did not appear with adequate clearness. But the reading of all the works showed a comprehensive grasp, and the high intelligence of a trained and exceptionally qualified musician. This was the main point for demonstration, and now amateurs can wait with confidence for weekly opportunities of gratifying and, at the same time, improving their taste. Mr. Charles Kaiser, a young German tenor, was the only vocalist. He seemed ill at ease, and nervousness may have prevented him from controlling his voice with customary skill. At any rate, we shall assume this till another opportunity of hearing him presents itself.

The second Concert, which took place on the 25th ult., was less well attended than the first, but showed an advance in every other respect. More of interest marked the programme, for example; mainly through the presence in it of a novelty—an Orchestral Idyl, entitled "Evening by the Seashore," the work of Mr. F. Corder. This piece, apparently written some years ago, aims at being a tone-picture, not through realistic qualities, but by those which embody suggestions of feeling. It is appropriately quiet, meditative, and poetical, while not lacking in contrast or even in vigorous expression. Mr. Corder here makes an experiment in 5-4 measure, and succeeds fairly well. The most attractive part of the work is distinguished by a solo for the French horn without valves. In this case a soft and dreamy tranquility entirely accords with the nature of the scene depicted. Other things in the programme were the Overture to "Athalie," Schumann's Pianoforte Concerto (very finely played by Miss Fanny Davies), Beethoven's fourth Symphony, and a selection from the Ballet music in Saint-Saëns's "Henry VIII." All the orchestral performance was capital. Indeed, it is long since we heard a neater, more finished, and more enjoyable rendering of the Symphony, which delighted a critical audience from first to last. So with the Concerto, at the close of which the pianist was several times recalled, and that deservedly, for a display of the highest qualities. Miss Pauline Cramer sang two songs by Grieg, and altogether the Concert gave much satisfaction, being an earnest, let us hope, of complete success for the series.

RICHTER CONCERTS.

OF the three performances constituting the autumn series of these Concerts, the first has already been noticed. The remaining two were given on Saturday, October 30, and Tuesday, the 9th ult., but, no more than their predecessor, excited a special interest, the manager being satisfied to draw again, and yet again, upon a limited repertory. We have several times pointed out the unwisdom of such restricted operations, and events are proving that we did not so act without reason. The Richter Concerts have rapidly declined in public favour, because even the most enthusiastic votaries of Wagner and Liszt cannot always subsist upon the pabulum furnished by those composers; nor can admirers of classical music find all they need in Beethoven's Symphonies. So far as these Concerts have been carried on to further the aims of a particular school,

they are now at the end of their tether, and it is to be hoped that their new proprietors will give them a larger mission, so regulating the programmes that at least some sense of proportionate value, as between composer and composer, may be observed.

The second Concert, which was fairly attended, presented the following works:—Beethoven's Overture "Coriolan"; Wagner's Good Friday Music ("Parsifal"); Weber's "Invitation to the Waltz," orchestrated by Berlioz; Liszt's Fourth Hungarian Rhapsody, and Brahms's Symphony in E minor (No. 4), this last standing in place of the usual Symphony by Beethoven. With the exception of Brahms's work, all these have been made familiar, and there is nothing more to be said about them, unless we express surprise that Berlioz's transcription of Weber found its way into such a programme. A transcription should always be looked at askance *per se*. It is generally impertinent, when intended for public use, and in this case we fail to see how anybody or anything benefits by departing from the composer's design. The latest Symphony of the greatest living German master had, of course, an attentive and respectful hearing, but seemed to make little way with the audience, who noted chiefly its excessive elaboration and want of spontaneity. We shall not travel again over the ground we traversed when the work was first performed amongst us. There may come a time when the Symphony will speak in language at once simple, intelligible, and beautiful, but neither connoisseurs nor amateurs appear to be educated up to the point of perception just now. The Symphony, like everything else in the programme, was finely rendered, and spoke with every advantage of interpretation. In the course of the evening Mrs. Hutchinson sang Berlioz's "Absence," from "Les Nuits d'Été."

The third Concert took place on Lord Mayor's Day, when dread of mobs and rioting effectually operated to keep music-lovers away. Only a small number braved the troubles of the streets to hear the "Tannhäuser" Overture, Brahms's Rhapsody for alto solo (Miss Lena Little) and male chorus; a selection from "Der Ring des Nibelungen," and the Choral Symphony once more played under Mr. Richter's direction.

MDLLE. KLEEGERG'S PIANOFORTE RECITALS.

It has fallen to the lot of Mdle. Clotilde Kleeberg to commence the season of Pianoforte Recitals, and it was unfortunate for the esteemed young artist that her first performance fell on one of those days when people either on business or pleasure bent were greatly impeded in their movements by fog. Still, the audience in the Prince's Hall on the 24th ult. was not despicable in point of numbers, and the programme was thoroughly appreciated, judging by the hearty applause. It consisted for the most part of important works, such as Bach's Fifth Suite Française, Beethoven's rarely heard Sonata in B flat (Op. 22), Schumann's Kreisleriana, and Mendelssohn's Variations Sérieuses. Such a selection is far more interesting than one composed of odds and ends if the executant is capable of doing it justice, and Mdle. Kleeberg's playing must have satisfied the most fastidious listener. The Suite was rendered with perfect technique, the Sonata with charming taste and expression, and the Variations with considerable power. A better all round performance could not have been desired, and the claims of the pianist to rank among the highest in her profession can no longer be disputed.

MR. DANNREUTHER'S CONCERTS.

ALTHOUGH these pleasant musical evenings can scarcely be placed among public enterprises of importance, they are always sufficiently interesting to call for some record, Mr. Dannreuther making it a point to introduce several new works by English and foreign composers in every series. Thus at the first of the seventeenth series on the 4th ult., the programme included a new Quintet in D for piano and strings, by Dr. Villiers Stanford. The work was appreciated at once owing to the clearness of its construction, the composer having wisely avoided the laboured, involved style of utterance which may appear profound, though it is often adopted merely to conceal the writer's poverty

of invention. The new Quintet is perfectly lucid and decidedly pleasing, if not strikingly original. At a first hearing we preferred the *Adagio* and *Finale* to the first movement and the *Scherzo*, which is by no means a bad sign, as it proves that the music is not wearisome. We shall hope to hear Dr. Stanford's work at St. James's Hall on some future occasion. The only other concerted composition was Brahms's masterly Pianoforte Quintet in F minor (Op. 34), but Miss Lena Little's vocal selections were interesting. They included two of Liszt's most characteristic songs, "Lasst mich ruhen" and "Die drei Zigeuner," and an extremely picturesque and expressive "Poème d'Octobre," by Massenet.

The second Concert, on the 18th ult., may be briefly dismissed, as it did not include any actual new works. Dr. Hubert Parry's Pianoforte Quartet in A flat has been heard at the Popular Concerts, but it did not create a very favourable impression, and cannot be numbered among the best things the composer has done. Beethoven's Trio in D (Op. 70, No. 1) and Brahms's Sonata in G for piano and violin (Op. 78) were the other leading items in the programme.

ROYAL ACADEMY OF MUSIC.

AN excellent Chamber Concert was given by the students of this Institution, at St. James's Hall, on the 19th ult. The programme was in the highest degree interesting, all the compositions of the pupils showing not only the result of diligent study and sound teaching, but evidencing the possession of creative power which can scarcely fail to ripen in the future. Of the instrumental works we may speak in the warmest terms of praise, an "Allegro," from a string Quartet in C, by Arthur Godfrey (played by Miss Winifred Robinson, Mr. Edward O'Brien, Miss Cecilia Gates, and Mr. C. H. Allen Gill), and a Sonata in E flat for violin and pianoforte, by C. S. Macpherson (performed by Mr. Lewis Hann and the composer), containing both attractive material and highly finished workmanship. A Suite for the pianoforte, composed and performed by Miss Dora Bright, created a marked impression, both from the attractiveness of the music and the charmingly refined manner in which it was rendered; and commendation must also be awarded to Miss Amelia Cooper, who played two of her own pianoforte Studies with much success. Two clever songs by Rose Meyer were well sung by Miss Blanche Murray, and Miss Julia Neilson gave an intelligent reading of a well written song by Theo. Ward. The exceptionally clever violin playing of Master Walenn, in Moszkowski's Ballade in G (in which the pianoforte part was taken by Mr. Albert H. Fox), the performance of Mozart's Sonata in D for two pianofortes, by Miss Alice Cooper and Miss Maude Wilson, and the artistic rendering of Bach's Organ Fantasia and Fugue in G minor on the pianoforte (Liszt's arrangement), by Mr. Ernest Fowles, must be selected for especial praise from amongst a number of items all of which were most creditable both to the young students and their teachers. The singing of the choir was generally excellent, but the effect created by Benet's Madrigal, "Flow, O my tears," was so great that Mr. Barnby (whose conducting of the Concert was the theme of admiration throughout the room) was compelled to come forward and bow his acknowledgments.

ROYAL COLLEGE OF MUSIC.

THE music performed at the thirty-eighth College Concert, held on October 28, was marked by the usual judicious catholicity of taste shown in the selection of these programmes, ranging from Mozart to Gounod and Beethoven to Grieg. A Suite for pianoforte by the last-named writer—one of his most recent compositions—was introduced by Miss Jenkins, but, in spite of a conscientious rendering, failed to impress the audience, first impressions in this case, we venture to say, being likely to prove correct. The work is singularly deficient in the characteristic colouring of this usually attractive writer. Of the concerted music given, the first place is claimed by Schumann's Trio in G minor for pianoforte, violin, and violoncello, with Miss M. Moore, Mr. Inwards, and Mr. Squire in charge of the respective instruments—an ultra-Schumannesque composition, and for that reason incapable of receiving a

perfectly adequate interpretation at the hands of such youthful performers. In Beethoven's Duet for piano and violin in E flat (Op. 21, No. 3), Miss Hallet, a very promising young pianist, and Mr. Sharman were heard to considerable advantage, and Mr. Sutcliffe played a *Solostück* for violin, by Kiel (Op. 70, No. 1), in masterly fashion, spite of an occasional failure of memory. When Mr. Sutcliffe adds warmth to his many other good qualities he will no longer merely interest, but delight his hearers. Passing to the vocal selections, we may briefly mention that Mr. Houghton showed himself to be possessed of a useful, but at present unequal, tenor, by his singing of Mozart's "Dalla sua pace"; that the Quintet "Scrivermi" (*Così fan tutte*) was encored—an exception being made in favour of the brevity of the piece and the humour of one of the *bassi*—and that Miss Julie Albu displayed a soprano of a bright, but rather hard, *timbre* in "Angels ever bright and fair."

The second Concert of the term, held on the 11th ult., was chiefly memorable for the exceptionally good performance, by Miss Kellett and Mr. Squire, of Beethoven's Sonata for piano and violoncello (Op. 69). Miss Kellett's phrasing was marked by an enhanced finish; indeed, at each successive appearance she displays a greater breadth of style and intelligence, qualities which, in conjunction with a round and sympathetic touch, inspire her hearers with the highest hopes for her future. Mr. Squire, too, showed a notable advance on his previous efforts in his share of the work. Another welcome item in the programme was Schumann's Pianoforte Quartet in E flat, played with great freedom and certainty by Misses Macdonald and Donkersley, Messrs. Kreuz and Blagrove. Pianoforte solo music was represented by an Introduction and Toccata, by Rheinberger, Liszt's arrangement of Bach's Fantasia and Fugue in G minor, and Mendelssohn's Prelude and Fugue in E minor, which met with competent renderings from Mr. Rickett, Miss Sharman, and Miss Marian Osborn respectively, the last-named being especially successful. Several vocal numbers were also included in the programme, the Quartet from the "Magic Flute," "Behold, the golden sun," being very heartily received, while a pleasing impression was created by a MS. Duet, "a Serenade in canon," of a tuneful and unaffected character, rendered by Misses Krüger and Risch, and written by Miss C. Carr Moseley.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

THE excellent work accomplished by this Society during the past ten years, of which a record is given in the prospectus of the present season, has often received favourable comment from us. But it is not often given, even to an Association concerning itself with the performance of novelties and neglected masterpieces, to accomplish such a task as that which rendered the Concert of the 1st ult. of absorbing interest. That a work written by Mozart should be lost for more than a century, then brought to light and performed for the first time in a concert-room at the East end of London, constitutes a curious chapter in musical history. In 1778 the great composer was struggling vainly to gain a footing in Paris. Among the works specially composed for the French capital was a "Sinfonie Concertante," for oboe and clarinet (not flute, as stated by Jahn), bassoon and horn. Concerning this Mozart writes to his father on May 1 as follows: "There is another 'hickl-hackl' with the Sinfonie Concertante. I believe there is something behind, for I have my enemies here, as where have I not had them? It is a good sign, however. I was obliged to write the Symphony in great haste, worked hard at it, and thoroughly satisfied the four performers. Le Gros had it four days for copying, and I always found it lying in the same place. At last, the day before the Concert, I did not find it; searched about among the music, and found it hidden away. I could do nothing but ask Le Gros, 'Apropos, have you given the Sinfonie Concertante to be copied?' 'No, I forgot it.' Of course I could not order him to have it copied and played, so said nothing. The day it should have been performed I went to the Concert; Ramm and Punto came up to me in a rage, and asked why my Sinfonie Concertante was not played. 'I do not know; this is the first I have heard of it.' Jahn adds in a foot-note that the work is lost beyond recovery,

Mozart having kept no copy. But in this he was in error, as he subsequently obtained one, and it was found in his collection after his death, and was published last year in the "Supplement to the Complete Edition of Mozart's Works." No one who heard the work in the Shoreditch Town Hall, on the 1st ult., could for an instant doubt its authorship. It is pure Mozart from beginning to end, and the third movement, a set of variations, is worthy to compare with the best things of the kind by the same composer. The performance, with Messrs. Malsch, Beddome, Wotton, and Mann as the soloists, was absolutely without flaw. We have left ourselves no space to speak in detail of the rendering of Dvorák's "Spectre's Bride." Enough that it proved the very high state of efficiency now attained by Mr. Prout's choir, and that justice was rendered, on the whole, to the solos by Madame Eleanor Farnol, Mr. Ben Davies, and Mr. Bridson, the last-named artist making a great effect in the part of the Narrator. A fine performance of Mendelssohn's "Loreley" *Finale* concluded the Concert.

THE SHELLEY SOCIETY.

It is often our unpleasant duty to take note of cases where mischief is wrought by the exercise of zeal untempered by discretion; but an instance so flagrant as the Shelley Society's performance at St. James's Hall, on the 18th ult., is happily rare. One branch of the labours of this literary body would seem to be the performance of Shelley's dramas, which being no more suitable for the stage than are those of Byron would, under ordinary circumstances, never be brought to a hearing. With regard to "Hellas," the poet declares that it is a mere flight of fancy, the outcome of sympathy with the Greek people in their struggle for independence. It contains some of his most inspired lines, and the choruses, which form a large proportion of the poem, invite musical treatment of a lofty character. We have, happily, composers who would be able to set them in a manner worthy of the theme, and of the dignity of their own art. The Committee of the Shelley Society, however, seem to have been of opinion that any one with a knowledge of the grammar of music could sit down and write a score on any given subject, much as a theatrical conductor is expected to provide accompaniments to the thrilling situations in a melodrama. We are apt to plume ourselves on the spread of musical culture in non-professional circles, but it appears that a body of highly educated persons can still exhibit such lamentable ignorance of the special gifts and learning required for the task they entrusted to Dr. W. C. Selle. There is no occasion to deal harshly with this unfortunate composer, who is now, probably, heartily sorry for his own presumption; the chief blame is due to the Society which placed him in a terribly false position. A mere glance at the vocal score of his work, shows it to be not only unworthy to be associated with "Hellas," but far below what one expects to find in simple Cantatas for elementary classes or schools. To employ the ordinary terms of criticism to such sorry stuff would be ridiculous, and in fact a mere waste of words. Feeble, however, as the music is on paper, it conveys no idea of the effect in performance on the above occasion. Errors of every kind appeared to abound in the vocal and instrumental parts, and the Conductor and his forces were frequently at variance. St. James's Hall has seldom if ever resounded to such discordant noise. It is unnecessary to dwell here upon the wearisome recitation of the dialogue by "a competent elocutionist," or the hopeless confusion between the recited and the lyrical portions of the work. Enough, that if the intention had been to throw ridicule on an effort of genius, it could not have been more successfully carried out.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

THE sketch programme of the usual Hallé series of Concerts has now not only been made public, but has been put into practical shape by the two performances which have already taken place.

The opening Concert was given at the Philharmonic Hall, on the 2nd ult., and the items selected for performance were unimpeachable. First and foremost in point of

classical importance was Beethoven's "Eroica" Symphony, and its rendering by the orchestra was beyond all criticism, evidencing that the quality of Mr. Hallé's organisation of 100 instrumentalists has not been affected in the interim since last season. Cherubini's "Anacreon" Overture also figured in the programme. The memory of Liszt was put on record by a faithful performance of "Les Préludes," from the "Poème Symphonique," although its brazen, glittering character was scarcely in keeping with an "In Memoriam" performance. Mr. Hallé contributed in faultless style two items arranged by Liszt from Wagner's "Spinnerlied" ("Flying Dutchman"), and No. 8, "Rhapsodie Hongroise." The special engagement of Madame Albani attracted an audience which, in addition to the regular subscribers, completely filled the hall, and they were well rewarded. Madame Albani's selections were the prayer from "Der Freischütz," "Piano, Piano"; *Elsa's* air in the Balcony scene from "Lohengrin"; and the Valse from Gounod's "Romeo and Juliet."

The second Hallé Concert took place on the 16th ult., and furnished a varied programme, with perhaps special prominence to two worthy English composers, Purcell and Sterndale Bennett. They were, however, merely laid under contribution for interesting vocal selections, if we except Bennett's Overture "The Naiades," which is not only most enjoyable, but so scholarly as to defy the cavil of the purist. The Symphony was Haydn's No. 30, in A major, and its free and crisp rendering set off its graceful proportions to full advantage. The limited number of wind instruments generally required in Haydn's orchestration is often, as in this case, refreshing. Madame Norman-Néruda made her first appearance at these Concerts this season, and gave Spohr's Concerto in D minor, the beauties and difficulties of which are notorious; Raff's "Hungarian Caprice," from "Volker"; and combined with Mr. Hallé in a delightful interpretation of three Duets for violin and piano, by Heller and Ernst. Miss Mary Davies was the vocalist.

The third Concert of the Philharmonic Society took place on the 9th ult., and obtained special significance from the fact that it revealed to a Liverpool audience, for the first time, the Cantata which attracted such attention at the last Birmingham Festival—Dvořák's "Spectre's Bride." Not only had every effort been made to secure the success of the orchestral and choral portions of the work, but the cast of principals engaged was a very near approach to perfection, comprising Madame Albani, Mr. Edward Lloyd, and Mr. Bridson. Mendelssohn's "Walpurgis Night" followed, and its rendering, after the arduous requirements of the "Spectre's Bride," was creditable to all concerned. Mr. Hallé conducted the entire performance.

The engagement of Madame Adelina Patti is always a serious undertaking, and her appearance at the Philharmonic Hall, on October 30, was owing to the dual efforts of two famous *entrepreneurs*—Mr. Carl Rosa and Mr. de Jong. A full house and a very successful Concert was the result. Madame Patti's selections comprised the scena "Ardon gl' incensi," from "Lucia di Lammermoor," the popular "O luce di quest' anima" ("Linda di Chamounix"), Gounod's "Ave Maria," and Engel's conventional song "Darling mine." Donizetti's music is certainly most adapted to the Diva's style, and although Gounod's "Prayer" received a pronounced encore, the obligato, even expounded as it was by Mr. De Jong, was certainly never intended or fitted for the sparkling but unsympathetic flute. The other artists included Miss Marian Burton, who well earned a flattering reception, Signori Runcio and Vetta, and the accompaniments were in the safe custody of Mr. Engel and Signor Bisaccia.

The Liverpool Sunday Society, which has recently been established, aims at the laudable object of educating and interesting the masses without infringing upon the sanctity of the Sabbath. The first meeting—on the afternoon of Sunday, October 24—evidenced that music was to constitute one of the fundamental principles of the Society, and the lecture by Professor Macfarren, with practical illustrations on the evergreen subject of Handel's "Messiah," was full of interest. This auspicious inauguration has since been followed by a scholarly dissertation on the "Power of Music," by one of the founders of the Sunday Society, who bears a high local reputation, Mr. W. I. Argent.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

As the various Subscription Concert series are now in full progress, and the Birmingham Musical Association has resumed its weekly Concerts in the Town Hall, at popular prices, there is no lack here of entertainment for music lovers, but the proportion of meritorious novelty hitherto produced is very small, and the reception accorded it is hardly calculated to encourage struggling Mendelssohns or embryo Beethovens. Song and ballad are still evidently preferred to the most admirable achievements of instrumental art; and opera, especially of the comic genus, draws crowded audiences, whilst oratorio is comparatively neglected; but there are nevertheless unmistakable signs of progress here and there, and really good band performances never lack support or public appreciation.

The monthly Concert of the musical section of the Midland Institute, which took place on the 6th ult., was devoted to instrumental chamber music, relieved, as on former occasions, by a few vocal solos, contributed this time by a lady new to Birmingham, Mdle. Marie de Lido, of the Imperial Opera Company of St. Petersburg. In the instrumental section, the most important items were Mendelssohn's String Quartet in E minor (Op. 44), No. 2, and Rheinberger's Pianoforte Quartet in E flat (Op. 38). The performance was a somewhat unequal one, indicating in places the need of additional rehearsal, but the playing of the quartet leader, Mr. F. Ward, was throughout unimpeachable. The Rheinberger Pianoforte Quartet, composed in 1870, was a comparative novelty in Birmingham, and on this occasion proved a very acceptable one, in virtue not only of its high intrinsic merits, and especially its abundant melody combined with scholarly workmanship, but also of the admirable manner in which it was played by the four artists concerned. Mr. Ward enchanted the audience by his finished and expressive playing of the well-known "Réverie" of Vieuxtemps, and a couple of numbers from Spohr's Salonstücke (Op. 145). Mdle. de Lido possesses a rich full mezzo-soprano voice, and sings with refinement and feeling. Notwithstanding the attractive character of the Concert, and the almost nominal terms charged for admission, the attendance was, as usual at Chamber Concerts here, again very limited.

Nothing daunted by the indifferent success which has hitherto attended his efforts in the cause of classical chamber music, Dr. Swinnerton Heap, on the 12th ult., commenced a new series of Concerts, assisted by the same artists, with one exception, as in previous seasons—viz., Herr Ludwig Straus (solo and first violin), Mr. Spielmann (second violin), Herr Bernhard (viola), and M. Vieuxtemps (violin-cello). Dvořák's fine String Quartet in E flat (Op. 51), admirably played, furnished the overture to the Concert, and delighted the audience by its tunefulness, romantic interest, and strongly-marked individuality. Schubert's Impromptu in F minor (No. 1, Op. 142) is not the most popular of the composer's eight Impromptus; but the manner in which it was played on this occasion by Dr. Heap recommended it powerfully to popular acceptance, and it was received with marked enthusiasm. The familiar charms of Mendelssohn's Trio in D minor (Op. 49) were brought out in vivid relief by the three artists concerned, Dr. Heap, Herr Straus, and M. Vieuxtemps, after which Herr Straus gave a masterly exhibition of his skill in a Salonstücke (Op. 87), by Ferdinand Hiller. Spohr's Quintet in D minor (Op. 130) was the concluding and most substantial item of the Concert, but though admirably played, it failed to enchain the audience till the close.

At Mr. Stockley's second Orchestral Concert, on the 18th ult., an unusual feature was the presence among the audience of some four or five hundred choir boys from the various churches of Birmingham, whom the *bénéficiaire* had graciously presented with free admissions, but though in this way Mr. Stockley had certainly done a friendly and praiseworthy service to the rising musical generation, the results from the public point of view were not quite so satisfactory, as the youthful guests were more demonstrative than discriminating in their applause, and much more appreciative of the vocal accessories than of the orchestral selections, which constituted the *raison d'être* of the Concert. Among the latter may be mentioned Spohr's so-called

"Power of Sound" ("Weihe der Töne") Symphony, the *Andante* from Schubert's unfinished Symphony in B minor, a new MS. Overture, "New Year's Eve," by Dr. Herbert Wareing, and the March from Mendelssohn's "Athalie." The Spohr Symphony, which was taken at a much quicker tempo than was customary when the work was first introduced to this country half-a-century ago, was listened to with much interest, but with no show of enthusiasm, though it was capitally, if not faultlessly, rendered. A noticeable point in the performance was the finished playing of the violoncello solo in the Andantino by M. Albert, who, on this occasion, replaced Mr. Ould. Dr. Wareing's new Overture is the introduction to a Cantata, which was written for the Cambridge Degree of Doctor of Music, but is much more than an Academic exercise, revealing qualities of melody and invention which promise well for the Cantata. It is in full symphonic form, consisting of an introductory Andantino in A minor, followed by an *Allegro appassionata*, with an attractive second subject in C, which re-appears in the reprise in A major. The themes altogether are pleasing and dignified, and the orchestration is distinguished by taste, fancy, and sound musicianship. One of the gems of the Concert was the beautiful *Andante* from Schubert's symphonic fragment, in which the band certainly distinguished itself. In Spohr's second Duo Concertante, for violins and orchestra, in B minor (Op. 88), Messrs. T. M. Abbott and F. Ward united their efforts with excellent effect, and succeeded in rousing the enthusiasm of the audience to a high pitch. Madame Patey and Mr. B. Davies divided the honours in the vocal department. The lady repeated a former success in Haydn's Canzonet "She never told her love," and produced an excellent effect in a scena, "When the golden sun," from an unpublished Cantata by Mendelssohn, when that composer was still obviously under the influence of Mozart. In Benedict's once popular song, "By the sad sea waves," Madame Patey was also very successful. Mr. B. Davies, favourably known as a member of the Carl Rosa Company, sang Donizetti's "Spirto gentil" and Blumenthal's "Requital" with much sweetness and refinement, though his voice was evidently not at its best. Mr. Stockley's conducting left nothing to be desired.

The interest of Messrs. Harrison's second Concert, which took place on the 22nd ult., centred chiefly in the performance of Madame Albani, who, though not in her best voice, owing to a cold, for which the indulgence of the audience was asked, sang with all her accustomed fervour and refinement, and nearly all her wonted brilliancy. Her rendering of Weber's scena "Softly sighs" was a masterly specimen of vocalisation; and though *Elsie's* Prayer, from Sir Arthur Sullivan's Cantata, was hardly so well suited to the secular surroundings of the Concert, it was sung with admirable taste and feeling. Other noteworthy efforts of the Canadian songstress were "The Blue Bells of Scotland," sung in response to an encore of the previously mentioned effort, and Gounod's "Jewel song," from Faust. Madame Antoinette Sterling gave a somewhat melodramatic, but effective, rendering of Hullah's "Three fishers," with suitable amplifications of the accompaniment that shocked the purists, and won great applause in a new and tuneful song by Cowen, "In the chimney corner." Miss Robertson showed that her voice had lost none of its old flexibility and brilliancy in an arrangement of Paisiello's "Nel cor più," with variations. Mr. Orlando Harley impressed the audience favourably by the quality of his light tenor voice in Gounod's "Lend me your aid," and Signor Foli was effective as usual in the grand "Zauberflöte" air, "Qui sdegno," besides exciting the mirth of the audience to a high pitch by his humorous singing of "Father O'Flynn." The instrumental soloists were Miss Marie Olson (pianoforte), Signor Papini (violin), and Signor Bottesini (contra-basso), all of whom acquitted themselves very creditably in pieces of minor musical interest.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

VERY appropriately, Mr. Hallé commenced, on October 28, the twenty-ninth series of his admirable Concerts by a performance largely dedicated to the distinguished musician whose sudden death in the summer so shocked us, and

whose ultimate place among the leaders of art has yet to be decided. The second part of a programme, altogether interesting, was devoted to the works of Liszt, and included "Les Préludes"—played for the third time at these Concerts in 1872—the "Rhapsodie Hongroise" in F, No. 1, and, as pianoforte solos, the Rhapsodie, No. 8, and the arrangement of Wagner's "Spinnerlied." Mr. Henschel sang the ballad "Die Vätergruft," and accompanied perfectly Mrs. Henschel in "Die Lorelei." A duet from Ambrose Thomas's "Hamlet," and an air by C. P. E. Bach, "Lord! behold Thy children," completed the vocal contributions. Interesting as those parts of the programme were, the chief attraction was the rendering of Beethoven's Symphony in A, in which the orchestra displayed all its former capabilities; though not, perhaps, quite all the points which may be looked for as the season progresses, and when the players settle down into more complete unity of purpose. Following the opening Concert we had, on the 4th ult., a performance of Dvorák's First Symphony, with sundry smaller works, and Madame Albani as the vocalist; a moderately effective presentation of "St. Paul" on the 11th; and, on the 18th, a selection, in which the symphonic items were subordinated to Madame Néruda's charming solos. Madame Néruda is always welcomed here by an increasing number of young lady violinists, whose enthusiasm for the instrument has, to a very large extent, been kindled by her graceful performances. Perhaps the desire of the young girls to become fiddlers has now grown into somewhat of a craze, as in the vast majority of cases it is not likely that even a tolerable mastery of the instrument will be attained. Miss Mary Davies, in her quiet, unassuming manner, displayed great taste in two of Bennett's songs, "Dawn, gentle flower," and the "May Dew," and did a very kindly thing for English music in introducing Purcell's "Nymphs and Shepherds," so wonderfully free, graceful, and melodious for the age in which it was composed. It is necessary only to register the fact that Haydn's "La Poule" was given for the first time. For the 26th, Dvorák's "St. Ludmila" is announced, with Madame Albani, Miss Hilda Wilson, Mr. E. Lloyd, and Mr. Watkin Mills.

I am happy to be able to state that Mr. Hallé is recovering from the attack of pleurisy, which threatened to interrupt his public appearances, and it is hoped he will be able to resume work shortly.

The Gentlemen's Concert Society, after two Pianoforte Recitals, already chronicled, gave, on the first evening of last month, an orchestral performance, including Beethoven's C major Symphony, and some almost too well-known selections, such as Schubert's "Rosamunde" music and Delibes's "Sylvia" Suite—a not very judiciously selected programme. Herr Straus played very carefully Vieuxtemps's Second Concerto and Ernst's Nocturne in E. Mr. Piercy replaced Mr. Lloyd, who was unable to attend, singing with taste and smoothness Handel's "Where'er you walk," and two songs set down for Mr. Lloyd. On the 10th such a Concert was given as the Concert Hall is expressly fitted for. Madame Néruda, Signor Rìsegari, Herr Straus, Signor Piatti, and Mr. Hallé contributed a varied and attractive selection of chamber music, among which Mendelssohn's String Quartet in E flat (Op. 12) and Beethoven's Sonata for violin and pianoforte in G (Op. 30), were most enjoyable. Brahms's Quartet for pianoforte and strings in G minor (Op. 25) formed a strong contrast—admirable as are many of its points—to the wonderfully clear and chaste first-mentioned work. Signor Piatti delighted the audience by the evidence he showed of undiminished vigour and skill.

On Saturday evenings, at the Free Trade Hall, Mr. de Jong has directed, alternately, his orchestral performances and the "Working Men's" Concerts, which are now so much the fashion. Thus we have our "Gentlemen's" Concerts and our "Working Men's" Concerts, and we fondly suppose that by such distinctions we are diminishing the evils and absurdities of rigid class lines. Probably the working men have different notions. The increased prominence which Mr. de Jong is giving to orchestral music should be cordially noticed. The introduction of the "Midsummer Night's Dream" Overture, and of short symphonic selections, is entirely to be commended. If we could have fewer royalty ballads (with piano accompaniment) a further advantage would be gained, and a far greater

compactness of effect would result. Nothing more patchy and, as a whole, unsatisfactory could be imagined than a programme largely made up of commonplace and entirely unconnected songs. Mr. de Jong may be trusted to rectify the evil as he sees clearly his way. Among his vocalists Madame Valleria has been extremely welcome. She has qualities which ought to secure for her a rank among thoughtful vocalists which she has hardly yet attained; although, to a musician, her style is always pleasing and, after the more demonstrative vociferations of popular singers, refreshing. Of Signor Papini and the great contrabassist, Bottesini, nothing new could be said, except that they fully retain their popularity at these Concerts. Miss Robertson's executive skill and great range of voice delighted the large audience.

At the Association Hall, Mr. Cross has resumed his Saturday Evening Concerts, inaugurating the season by a performance of "Judas Maccabæus," which, though creditable, left something to be desired.

On the 22nd, a small Orchestral Society, under the direction of Mr. Ferneley, hitherto located in Stretford, essayed a performance in the Free Trade Hall. There is still an idea that there is an opening for popular music on Monday evenings, and Mr. Ferneley announces his intention monthly to test its truth.

It is announced that Dr. Mackenzie will pay his first public visit to Manchester on the 15th inst., to distribute the certificates granted in this district by the National Society of Professional Musicians. Great interest is excited, and it is probable that our distinguished countryman will, at several entertainments given in his honour in this city and in Liverpool, receive the warm congratulations of many to whom the rapid progress English music is making in public appreciation is most welcome. It was distinctly recognised at Leeds that, in his latest work—"The Story of Sayid"—Dr. Mackenzie proved that he is gradually developing a style of his own, and freeing himself from the influence of pet lines of study. There is not a doubt that Dr. Mackenzie's visit will prove extremely interesting, and it would be a graceful tribute could performances of some of his chief orchestral works be given.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THE multiplicity and importance of the events which are now taking place in the West Riding, afford remarkable evidence of the progress of music in this county. With scarcely an interval sufficient to isolate the Leeds Musical Festival chronologically from the ordinary fixtures, the season thus far has been one of extraordinary activity, and it promises to be even still more prolific of incident.

Mr. Rawlinson Ford opened another series of his admirable Popular Concerts at Leeds, on the 17th ult., with a performance of Berlioz's "Faust." Reference has already been made to the admirable scheme which Mr. Ford has put forward for the season, and if the remainder of his Concerts approach to anything like the degree of efficiency which marked the first, his supporters will have fresh cause to be grateful for his enterprise. The production was everything that artistic ability and carefully combined executive skill could make it. The principals were Miss Mary Davies, Mr. Lloyd, and Mr. Santley, with Mr. Hilton in the small solo part. The Leeds Philharmonic Society delivered the choruses with fair success, though defects were occasionally apparent in some of the more difficult numbers. Mr. Hallé's band added another to its long list of triumphs by a magnificent rendering of the orchestral score, and more especially by the clever treatment of the march and the ballet music. Mr. Hallé conducted the performance with his customary skill. For the next Concert, Mr. Hallé's band is again retained. The same work was produced at Huddersfield on the 10th ult., on the occasion of the 193rd Concert of the Huddersfield Choral Society. The principals here were Miss Davies, Mr. Lloyd, Mr. Watkin Mills, and Mr. W. Martin. The chorus was a strong one, numbering about 370 voices; and the orchestra, considering that it was gathered from many different sources, was fairly equal to the situation. Huddersfield was the first Yorkshire town in which the work had a hearing, and it has always been

regarded with peculiar interest by local musicians. Neither trouble nor expense appear to have been spared by the Choral Society in the production, and the result was highly creditable to the promoters. Especially commendable is the part taken in the Concert by the Conductor, Mr. North, under whose direction the chorus more particularly gave a good account of itself. Herr Otto Bernhardt gave an artistic rendering of the instrumental obbligato in the "King of Thule" ballad, of which Miss Mary Davies, as usual, made the most. The Concert was a great success.

Mr. Edgar Haddock resumed his musical evenings at Leeds, on the 8th ult. The series announced will consist of ten Concerts of chamber music, chiefly for piano and violin. A new combination has been formed in Leeds under the auspices of Herr Alfred Christensen, to be known as "The Alfred Trio," consisting of Messrs. Christensen (piano), Alfred Eckener (violin), and Alfred Giessing (violoncello), three former fellow students of the Berlin Academy. These artists announce a series of six musical evenings for the performance of standard works for their three instruments. The first Concert of the series was given on the 10th ult., and attracted some interest, although the audience was by no means a representative one, nor large. Among other compositions performed were Beethoven's Trio in G major and Zimmermann's Suite in D minor (Op. 19). A Beethoven Concert is announced for the sixth evening.

Bradford has been in the full tide of musical incident during the month, and in addition to one Subscription Concert, there have been several excellent gatherings for the hearing of chamber music. Mr. Midgley—who deserves commendation for his courageous perseverance—gave the first Concert of his eleventh season on October 27. Vocal selections were added to the programme—a feature which met with much acceptance. In the instrumental performances, Mr. Midgley was assisted by Herr Otto Bernhardt and Mr. H. Smith. These executants gave an excellent account of Schubert's Trio in B flat and Parry's Trio in E minor. The former was abundantly enjoyed, but the latter was listened to with scarcely as much satisfaction as interest. Mr. Midgley and Herr Bernhardt each gave solos, of which good opportunity was made. The vocalists were Madame Tomlinson, Miss Hoshcke, Madame Ter Meer, Miss Richardson, and Miss M. Tomlinson, who gave two important selections—Schubert's Serenade, for contralto solo and female chorus, and the Trio "Jesu, Heavenly Master," from Spohr's "Calvary."

Mr. Misdale opened a new series of Chamber Concerts in Bradford, on the 8th ult. Vocal music also entered largely into the composition of this Concert. Mr. Misdale was assisted by Mdle. Lang in the instrumental selections, which included, among other items, Beethoven's Sonata in A minor (Op. 23), for piano and violin. Mdle. Lang's solos were a Hungarian Rhapsody by Hansen, and one of Vieuxtemps's compositions, in the performance of which she appeared to greater advantage than in the Beethoven Sonata with Mr. Misdale. The pianist gave a capital exhibition of his powers in the rendering of compositions by Glinka and César Cui. The vocalists were Miss Clara Jowett, Mr. Charles Blagbro', and Mr. Norman Salmond, three local artists, who sang with much approval.

Herr St. Hensé gave an Invitation Musical Soirée in Bradford, on the 3rd ult., with the assistance of his own private pupils and Signor Risegari.

The Bradford Festival Choral Society gave an excellent Concert in St. George's Hall, on the 12th ult. Spohr's "Last Judgment" and Mr. C. H. Lloyd's "Song of Balder" were the chief items of the programme. The performance of these works was highly satisfactory, particularly in the choral portions. The Bradford Festival Chorus assisted at the original production of Mr. Lloyd's work, and were therefore familiar with the score. The performance created a very favourable impression, the *Finale* being especially well received. Madame Annie Albu gave the solo part with much success. The other principals who took part in one or other of the two works were Miss Hyde, Mrs. Ashcroft-Clarke, Mr. C. Blagbro', and Mr. Norman Salmond. Schubert's "Rosamunde" Overture and the "Tannhäuser" March were rendered during the evening by the band.

The Saturday Popular Concerts, which were commenced in Bradford a few weeks ago, under the direction of Mr. Sewell, do not make the progress which was hoped for them, and which they deserve. The meagre support doled out to them is somewhat of a puzzle, considering the character and quality of the performances. Mr. Sewell's orchestra again was highly satisfactory in one or two important works at the Concerts on October 28 and the 14th ult. Among such compositions were Mendelssohn's "Scotch" Symphony and "Melusina" Overture, Mackenzie's Prelude to "Colomba," the Scherzo from Beethoven's Ninth Symphony, and the Overtures to "Oberon" and "Zauberflöte." At the first-named Concert Mr. John Dunn, a violinist, whose performances place him in high rank, gave several solos, and at the second the solo instrumentalist was Mr. Herbert F. Sharpe, a very fine pianist. Miss Hilda Coward and Mr. Lucas Williams were the vocalists.

The Bradford Subscription Concert season (the twenty-second) opened on October 29, with a Concert at which the attendance was probably larger than any previously recorded. The chief portion of the programme was sustained by Mr. Hallé and his band. Beethoven's Seventh Symphony, Spohr's "Jessonda" Overture, Tchaikowski's Concerto for piano and orchestra in G, and a selection from Rubinstein's "Bal Costumé," constituted the best features of a fine programme, and were splendidly played. Mr. Hallé also gave two compositions by Liszt. The vocalist was Mdlle. Antoinette Trebelli, whose selections were from operatic works by Rossini and Wagner. The second Subscription Concert, on the 19th ult., was devoted chiefly to chamber music, in the performance of which Madame Néruda, Signor Risegari, Herr Straus, Signor Piatti, Herr Progatzy, and Mr. Hallé were successfully associated. The programme was excellent. Schubert's delightful Quintet in A (Op. 114), "The Trout," was one of the most enjoyable things heard in Bradford for some time; and Mendelssohn's Quartet in E flat (Op. 12) secured great favour. Mr. Hallé and Madame Néruda gave a brilliant rendering of Beethoven's Sonata in G (Op. 30). Solos were given by Madame Néruda and Signor Piatti. The violinist bracketed a Berceuse by F. Néruda and a Hungarian Caprice by Raff. Signor Piatti gave two new pieces of his own for the first time—a "Canto Religioso" and a "Tempo di Minuetto," both being received with much satisfaction. Madame Patey was the vocalist.

At Harrogate, on the 12th ult., Weber's Mass in G and Romberg's Ode "The Transient and the Eternal" were produced by the Harrogate Philharmonic Society, at the first of two Subscription Concerts announced for the season.

MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

WE were unable to notice in detail in our last month's letter one or two Concerts which were given in Bristol late in October, and must briefly call attention to them now.

Of the Saturday Popular Concert, given on October 23, not much need be said, beyond the usual and gratifying announcement of a crowded and cordial audience. The chief work given was a Cantata entitled "The Fairy Ring," and this was heard in Bristol for the first time, but did not seem to catch the fancy of the auditors very easily. The performance of band and choir certainly was not first rate, but some of the choruses are very trying, more especially the first one, and the weakness of the tenors throughout was conspicuous. The soloists worked well, and sang correctly and with spirit. They were all well known to Bristol audiences, Miss Marian Fenna being the soprano, Miss Hannah Jones, contralto; Mr. E. T. Morgan, tenor; and Mr. Lawford Huxtable, bass. The remainder of the programme consisted chiefly of popular and familiar pieces, vocal and instrumental. Mr. G. Riseley was the organist, and Mr. Gordon conducted, as usual. This was the forty-second Concert given by the Society. On the following Monday, the second of the Monday Popular Concerts was given, again to a limited audience, the show of empty seats being even more marked than at the first Concert. The chief interest centred in Mendelssohn's "Scotch" Sym-

phony, which has several times being presented at these Concerts, and each time seems to receive a more perfect interpretation. The treatment of the exquisite Adagio calls for special notice, its numberless beauties seeming to chain the hearers in an absolute stillness very remarkable. The overture, "The Naiades," claimed its usual favour at the hands of a Bristol assembly, and was admirably played. The instrumental pieces in the second part were not very interesting, with the exception of "Il moto continuo" (Paganini), which is scored for all the strings, and has now become quite a "show piece" of Mr. Riseley's band. The vocalists were Miss Eleanor Rees and Mr. Cox. The former is an established favourite in Bristol, and fully sustained her reputation in Gounod's "Worker" and Moir's "Whiter than Snow," to the latter of which Mr. Riseley supplied a highly effective organ accompaniment. Mr. Cox was also well received in Handel's "Waft her, Angels."

The third Monday Popular Concert was given on the 8th ult., but again the numbers present were far below the capability of Colston Hall for accommodation, and we seem to hope in vain to see these powers taxed to the utmost. The whole of the first part of the programme was filled by Berlioz's "Symphonie Fantastique," "Episode de la vie d'un Artiste" (Op. 4), in five parts. This colossal work was heard in Bristol last season, and its success was no less marked last month. No praise can be too high for the way in which Mr. George Riseley offered this great work to the public, and we heartily wish he could meet with a more generous recognition of his efforts in the cause of music in his native city. Dr. Bridge conducted his Overture "Morte d'Arthur," and must have been pleased and gratified with both the performance and the reception of his work. Handel's "Largo," for strings, harp, and organ, was welcome as ever, and Liszt's Rhapsody, No. 1, in F, brilliantly played by the orchestra, closed the Concert. The vocalists were Miss Fryer, and Mr. J. F. Nash, of Bristol Cathedral. Mr. Carrington was the leader, and Mr. Riseley conducted, as usual.

The forty-third Saturday Popular Concert took place on the 20th ult., when a good miscellaneous selection was performed. Solo harp, Miss Mary George; solo organ, Mr. G. Riseley; solo cornet, Signor N. Coviello; Conductor, Mr. George Gordon.

The fourth Monday Popular Concert of this season was given on the 22nd ult. at Colston Hall, the principal work being the C minor Symphony of Beethoven (No. 5). Miss Ellicott's "Dramatic" Overture received its first rendering in Bristol, and was well performed, and gained merited approval. Another novelty was the ballet music from Dr. Mackenzie's opera "Colomba," and the Concert closed with a selection from "Il Trovatore," with solos for several instruments. The vocalists were Miss Phillips, of Bath, and Mr. Bantock Pierpoint, both of whom were heartily applauded in their several efforts. On the 8th inst. we look forward to hearing Mr. Prout's new "Oxford" Symphony, conducted by the composer.

The first of a series of four Chamber Concerts, to be given during the winter at Victoria Rooms, Clifton, took place on October 28, and was well attended. The executants were the same as last season—namely, Mr. Arthur Hudson, violin; Mr. E. Pavey, violoncello; and Miss Mary Lock, pianoforte. The programme included the Trio in B flat (Op. 11), Beethoven; Sonata in E minor for piano and violoncello, Walter Macfarren; Suite, No. 3, in G major (Op. 34), for violin, Ries; Piano solo, Impromptu in G flat, Chopin; Quartet, "Hungarian Dances," Brahms. Miss Lock amply maintained her position as a pianist of a high order, and did credit to Mr. W. Macfarren's training. The concerted music was well rendered, and much appreciated. Miss Amy Sence was the vocalist, and Mr. Fred. Rootham the accompanist.

The Colston Anniversary was kept in the usual way at Bristol on the 13th ult., and two Concerts were given in the Colston Hall, at which popular programmes were provided. There was an excellent quartet party of male voices, and the soloists were Miss Fryer, Mr. Nash, and Mr. Thomas. Mr. George Riseley was the instrumentalist, and contributed several organ solos in his well-known artistic manner.

Words by WELLINGTON GUERNSEY.

A FOUR-PART SONG.*

Composed by ALBERTO RANDEGGER.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Allegro con spirito. *leggiere.*

SOPRANO. *p* Dong, ding dong, ding dong, ding

ALTO. *p* Ding, dong, ding, dong, ding,

TENOR. *f* Ding! . . . dong! . . . *p* ding, dong, ding,

BASS. *f* Ding dong! ding dong! *p* dong! . . .

PIANO. *(ad lib.)* *f* *Allegro con spirito.* *p leggiere.* 120.

f dong, ding, dong! The bells! the sil - v'ry Christ - mas bells, (How
(How

f dong, ding, ding dong! The bells! the sil - v'ry Christ - mas bells,

f dong, ding, dong! The bells! the sil - v'ry Christ - mas bells,

f ding, dong! The bells! the sil - v'ry Christ - mas bells,

* Copies of the Song, from which this Part-Song is adapted, may be had of Messrs. Hutchings and Co., Blenheim House, Blenheim Street, New Bond Street, W.

mer-ri-ly, how mer-ri-ly, how mer-ri-ly on they ring! To ev-'ry
mer-ri-ly, how mer-ri-ly, how mer-ri-ly on they sound, And as they

How mer-ri-ly, how mer-ri-ly on they ring! To ev-'ry
How mer-ri-ly, how mer-ri-ly on they sound, And as they

How mer-ri-ly, how mer-ri-ly, mer-ri-ly on they ring! To ev-'ry
How mer-ri-ly, how mer-ri-ly, mer-ri-ly on they sound, And as they

How mer-ri-ly, how mer-ri-ly on they ring! To ev-'ry
How mer-ri-ly, how mer-ri-ly on they sound, And as they

heart ex-ul-tant joy And hap-py thoughts . . . they bring. Their
ring, soft hymns re-spond In thou-sand homes . . . a-round. The

heart ex-ul-tant joy And hap-py thoughts they bring.
ring, soft hymns re-spond In thou-sand homes a-round.

heart ex-ul-tant joy And hap-py thoughts they bring.
ring, soft hymns re-spond In thou-sand homes a-round.

heart ex-ul-tant joy And hap-py thoughts they bring.
ring, soft hymns re-spond In thou-sand homes a-round.

sil - v'ry tones o'er hill and dale Are swell - - ing soft and clear; From
voice of chil - dren, blithe and sweet, With youth's . . full ac - cent blend; And

p Their sil - v'ry tones o'er hill and dale Are swell - ing soft and clear; From
The voice of chil - dren, blithe and sweet, With youth's full ac - cent blend; And

p Their sil - v'ry tones o'er hill and dale Are swell - ing soft and clear; From
The voice of chil - dren, blithe and sweet, With youth's full ac - cent blend; And

p Their sil - v'ry tones o'er hill and dale Are swell - ing soft and clear; From
The voice of chil - dren, blithe and sweet, With youth's full ac - cent blend; And

ev - 'ry side the mer - ry chimes Re - sound . . a - far and near.
man-hood's deep and ear - nest tones With wo - - man's praise as - cend.

ev - 'ry side the merry chimes Re - sound a - far, a - far and near.) Oh
man-hood's deep and earnest tones With wo - man's praise as - cend, as - cend.)

ev - 'ry side the merry chimes Re - sound a - far, a - far and near.) Oh
man-hood's deep and earnest tones With wo - man's praise as - cend, as - cend.)

ev - 'ry side the merry chimes Re - sound a - far and near.) Oh bells!
man-hood's deep and earnest tones With wo - man's praise as - cend.)

Oh bells, oh sil-v'ry Christmas bells, Oh bells, oh bells, oh bells, oh Christ-mas bells, . . . oh bells, oh Christ-mas bells, . . . oh bells, oh sil-v'ry Christ-mas bells, . . . oh bells,

sil - v'ry Christ - mas bells! How mer-ri-ly, how mer-ri-ly, how oh sil-v'ry Christ - mas bells, How mer - ri-ly, how oh sil-v'ry Christ - mas bells! How mer-ri-ly, how mer-ri-ly, oh sil-v'ry Christ - mas bells! How mer - ri-ly, how

mer-ri-ly on they ring, Oh bells, oh bells! the sil-v'ry, sil-v'ry Christ-mas mer - ri-ly on they ring, Oh bells, oh bells, sil - v'ry, sil - v'ry Christ-mas mer - ri-ly on they ring, Oh bells, oh bells, oh Christ-mas mer - ri-ly on they ring, Oh bells, oh bells, sil - v'ry

(4)

1st time.

bells! How mer-ri-ly, mer-ri-ly oh they ring, how mer-ri-ly, mer-ri-ly oh they ring.

bells! How mer-ri-ly, how mer-ri-ly oh they ring.

bells! How mer-ri-ly, how mer-ri-ly on they ring.

bells! How mer-ri-ly, how mer-ri-ly on they ring.

2nd time.

ring, oh bells, oh bells, oh sil - v'ry Christ - mas

ring, oh bells, oh bells, oh sil - v'ry, sil - v'ry Christ - mas

ring, oh bells, oh bells, oh sil - v'ry, sil - v'ry Christ - mas

ring, oh bells!

bells!

bells, oh sil - v'ry, sil - v'ry Christ - mas bells!

bells, oh sil - v'ry, sil - v'ry Christ - mas bells!

oh sil - v'ry, sil - v'ry Christ - mas bells!

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. It features a key signature of one flat (B-flat) and a 2/4 time signature. The first system includes a '1st time' section with lyrics 'bells! How mer-ri-ly, mer-ri-ly oh they ring, how mer-ri-ly, mer-ri-ly oh they ring.' The second system includes a '2nd time' section with lyrics 'ring, oh bells, oh bells, oh sil - v'ry Christ - mas'. The third system continues the melody with 'bells!' and 'bells, oh sil - v'ry, sil - v'ry Christ - mas bells!'. The piano accompaniment consists of chords and moving lines in both hands, with a grand staff notation.

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I have endeavoured to rectify this deficiency by adding in the present edition signs of expression and phrasing, where I considered it expedient to do so, completing, and in some cases altering, the breathing marks, and altogether carefully revising the whole work.—ALBERTO RANDEGGER.

LONDON: NOVELLO, EWER AND CO.

An interesting programme was presented at the first of Mrs. Viner Pomeroy's Classical Chamber Concerts for the present season, on the 17th ult. We are glad to see that Mrs. Pomeroy has entirely recovered from her recent serious illness, and is able again to take her place at the piano at these delightful Concerts. The Quintet in E minor (Op. 1), for two violins, viola, violoncello, and contra-bass (Onslow), was the first item, and was heard with great interest. A Quintet for the same instruments concluded the Concert, that of Hummel in D minor (Op. 74), and Mozart's Quartet in B flat, for strings, formed no unimportant part of the evening. Mrs. Pomeroy gave great pleasure by her pianoforte solo, Handel's Ninth Suite in G minor, and Mr. Pomeroy met with a cordial reception in his violoncello solo, "Abendlied" (Schumann). The other artists were Mr. Henry Holmes (first violin), Mr. J. Pardew (second violin), Mr. Ellis Roberts (viola), and Mr. J. Reynolds (contra-bass).

Notices of the Concerts given by the Bristol Musical Festival Society on the 26th and 27th ult. will appear in next month's letter.

The Bath Choral Union announce a performance of Spohr's "Last Judgment" and Stainer's "Daughter of Jairus" on the 2nd inst.; and on the 23rd inst. a grand Orchestral Concert will be given by the Bath Philharmonic Society, when Gounod's "Redemption" will be performed.

The Victoria Hall, Exeter, was crowded at both the Subscription Concerts given by Mr. Farley Sinkins on October 25. The artists engaged were Mesdames Albani and Antoinette Sterling, Miss Mary Russell (in place of Miss Robertson, who was too unwell to appear), Mdle. Agnes Jansen, Mr. Orlando Harley, and Signor Foli; together with Signor Papini, violin; Signor Bottesini, double-bass; and Miss Marie Olson, pianoforte. Mr. Sidney Naylor was the accompanist.

Organ Recitals have been given at the Victoria Hall, on October 18, and the 1st, 15th, and 26th ult., by Mr. D. J. Wood, Mus. Bac., Organist of the Cathedral, and on the 22nd ult., by Mr. E. M. Vinnicombe, Organist of St. Leonard's Church.

The Vocal Union gave the twenty-third Concert in the Hamilton Hall, Salisbury, on Wednesday, the 24th ult. W. M. Hutchison's Cantata, "The Story of Elaine," formed the first portion of the programme, the soloists being Miss Kate Spary, Madame Nemes, Mr. Kirby, and Mr. J. Stuart Higgs. The Cantata was well rendered and favourably received. The second part was a miscellaneous selection. In addition to the above-named vocalists, Mr. Hayden sang with much success, and Mr. Carter was loudly encored for his clarinet solo. The band and chorus numbered 100. Miss Winifred Harwood accompanied at the pianoforte, Mr. J. T. Calkin led the orchestra, and Mr. John M. Hayden conducted.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

WITH the closing of the Exhibition on the last day of October the numerous Military Concerts and Organ Recitals, given in connection therewith, came to an end. At one of the most recent of the latter was performed a new composition by Herr Alfred Gallrein, entitled "Ave Maria," for organ and violoncello. The composer himself played the violoncello part, and Mr. Robertson, of Glasgow, presided at the organ.

The winter musical season opened brilliantly, on the evening of the 3rd ult., with a Concert given by Dr. Hans Richter's orchestra. The programme comprised Wagner's "Kaisermarsch," the "Lohengrin" Vorspiel, Mendelssohn's Overture "The Hebrides," Liszt's "Les Préludes," Berlioz's arrangement of Weber's "Invitation," and Beethoven's "Eroica," the latter being substituted for the expected No. 4 Symphony of Brahms. Mrs. Hutchinson sang, with charming refinement and grace, "Zeffiretti lusinghieri," from Mozart's "Idomeneo," and a recitative and aria from Dvořák's "Spectre's Bride." On the afternoon of the Saturday following, Dr. Hans Richter gave a second Concert, in which he introduced "Charfreitag's-Zauber" from Wagner's "Parsifal," and Dr. Mackenzie's "Burns"

Rhapsody, both exquisitely rendered; the Overture to the "Flying Dutchman"—which called forth rapturous applause, for, though familiar enough, it had never before been rendered with such vigour and brilliancy—and Beethoven's "Pastoral" Symphony. Mrs. Hutchinson was again the vocalist, and contributed an air of Handel's and "Absence," a song by Berlioz.

The first Concert by the Heckmann Quartet took place in the Queen Street Hall on the evening of the 12th ult. The programme consisted of selections both classical and modern, closing with the last two movements of a Quartet by Grieg, dedicated to the performers. Mr. Albert Bach chose, as usual, songs of sterling merit, "Pogner's Aude," from Wagner's "Meistersinger," and an air from "Eury-anthe," "Wo berg ich mich"—both were given with dramatic force and good effect, the elaborate accompaniments being admirably played by Madame Bach. The second Concert, on the 20th ult., was dedicated entirely to the works of Beethoven. No less than three String Quartets, namely, the E minor (Op. 59, No. 2), the F minor (Op. 95), and the great C sharp minor (Op. 131), were given in splendid style. Herr Heckmann played, as solo, the Adagio from the Violin Concerto, and, as encore, an interesting improvised cadence on motifs from the same Concerto. Mr. Albert Bach contributed two songs, "Busslied" and "Adelaide."

Mr. Charles Hallé and Madame Norman-Néruda were welcomed once more, on the 13th ult., in the Music Hall, by a crowded audience, when they presented a finely varied programme, of which the two most interesting items were Mr. Hallé's first solo, the Schumann Fantasia in C (Op. 17), and the rarely heard Grand Fantasia in C, for violin and piano, of Schubert (Op. 159).

On the Monday following, the 15th ult., in the same Hall, Mr. Frederic Lamond paid us a farewell visit prior to his departure for Russia. Schumann's Sonata in F sharp minor, Beethoven's A flat (Op. 110), numerous pieces by Chopin, Mendelssohn, and Liszt constituted the menu, which was much appreciated, as it fully deserved to be. The "Don Juan" Fantasia, as a *pièce de résistance*, stood out most prominently.

In order to aid the fund for erecting a statue to the memory of Orlando Gibbons at Cambridge, an amateur Concert was given on the evening of the 17th ult., in the Queen Street Hall, by Mr. McEwen, assisted by other able amateurs. The music, both vocal and instrumental, was not of too ambitious a nature, and was very well rendered.

Mr. Carl Rosa's English Opera Company has given a series of performances at the Lyceum Theatre extending over a fortnight, and ending on the 13th ult. Among the operas produced were "Lohengrin," with Madame Marie Rozas as *Elsa*, and Mr. Scovel as *Lohengrin*; "Don Giovanni," "Esmeralda," and "Carmen," the two latter being the most appreciated by the audience. The novelty was Marchetti's "Ruy Blas," which bids fair also to become a favourite.

After an absence of eight years, Edinburgh is once more favoured with an Italian Opera, at the Royal Theatre, under the direction of Mr. Mapleson, which is at present attracting audiences more select than large. It seems a curious coincidence that at least five of the operas given by the English company, "Lohengrin," "Faust," "Don Giovanni," "Carmen," and "Le Nozze di Figaro" are presented by this company also, thus affording us an interesting comparison of the respective representations. Among the principal artists are Mdles. Jenny Broch, Hélène Hastreiter, and Lilian Nordica, new to Edinburgh audiences; Signori del Puente, Foli, Runcio, Ciampi, Padilla, and De Vasehetti.

On the 22nd ult. Max Bruch's "Odysseus" was given by Mr. Waddel's choir, to a large audience. The heavy choruses received very fair treatment. Mrs. Millar Craig took the part of *Penelope*, and Mr. Millar Craig sustained the title rôle. A string quintet, led by Mr. Daly, with his wonted certainty of attack, accompanied by pianoforte and harmonium, did as well as could be expected in a work absolutely requiring full orchestral accompaniment. Mr. Waddel conducted with his usual efficiency. This is the third time this work has been performed by the same society.

MUSIC IN GLASGOW AND WEST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

OUR musical season has set in with more than usual severity, if I may employ the figure. We had two weeks of Italian opera from the first of November, then two weeks more of English opera, and, as if that were not sufficient, another week of the Italian performances was commenced on the 29th ult. Then St. Andrew's Hall is occupied on Saturday evenings (till the Choral Union Concerts begin in the present month), with the Abstainers' Union musical entertainments, the City Hall Saturday afternoon and evening Concerts are in full operation, and there have been not a few other musical performances of more or less interest.

The Richter Orchestral Concerts, which took place on the 2nd and 5th ult., were financial failures. The gentlemen who guaranteed the project from loss will have an important deficit to make up, nearly four-fifths, as is intimated, of the amount guaranteed. Musically, the performances were interesting enough, but the public would seem to have deemed the project uncalled for, and as tending to injure the prosperity of its own annual scheme of Orchestral Concerts.

We had our annual visit from Mr. Charles Hallé and Madame Norman-Néruda on the 12th ult., in the Queen's Rooms, when there was a crowded attendance.

A Concert of Chamber Music was given for the first time in the southern district of our City on the 11th ult., in the Burgh Hall, Crosshill, Mr. William Schofield (Organist of Camphill United Presbyterian Church), Messrs. Cole, If, Daly, and Walton, and Miss Corbett being the performers. A Subscription series of four Chamber Concerts is announced by Mr. W. H. Cole, our leading quartet player, to take place, the first in December and the others in the Spring, subscriptions having been received to an encouraging amount.

The inauguration of the first church organ in the neighbouring ancient Burgh of Rutherglen took place on the 10th ult. The organ referred to was erected in Wardlaw-hill Established Church, and was built by a local firm, Messrs. Harmer and Burfield. Mr. S. Fraser, of Queen's Park Established Church, displayed the resources of the instrument, and the choir of the church, under the honorary conductorship of Mr. W. Macintyre, sang some anthems and other sacred pieces.

An organ and vocal Recital was given in Pollokshields Established Church on the 16th ult., Mr. Alfred Heap playing several solos, and leading members of the choir contributing solos and concerted vocal music.

In Pollokshields United Presbyterian Church, on the 18th ult., the choir gave an excellent rendering of Dr. Stainer's "Daughter of Jairus," which was followed by organ solos and shorter choral pieces, &c. Mr. Alexander Milln conducted, and Mr. Henry Bretton (Organist of the Church) accompanied.

At the Saturday night Concert of the 13th ult., in the City Hall, a Recital in character, but without scenery, was given of Sir Walter Scott's "Lady of the Lake," with incidental music from Sir G. A. Macfarren's Cantata of that name. Most of the characters represented sang, as well as acted, and the choruses in the Cantata were rendered by a choir of forty voices, under the direction of Mr. William Moodie. Mr. Bridgman accompanied on the piano.

A performance of Handel's Oratorio "Saul," by the South Side Choral Union, took place on the 18th ult., in the City Hall. The chorus numbered about 160 voices, and though the balance of the parts was by no means perfect, the male voices being only about a third of the whole, and of light calibre, a highly meritorious rendering was given of the melodious and impressive music. Good tone, steadiness, precision, point, and spirit were marked features of the choral singing, much praise therefore being due to Mr. McKean, the energetic Conductor of the Society. The principals were Mrs. Smith and Miss E. Ross, and Messrs. Murray, Fleming, and Cameron, who were all satisfactory in their several parts. Mr. J. K. Findlay accompanied on the organ with skill, and with fairly good effect, considering the poorness of the City Hall instrument. There was an excellent attendance.

A Concert was given on the 19th ult., by Mr. W. J. Clapperton, Organist of Sandyford Established Church,

together with members of the choir, in the Burgh Hall, Hillhead, the principal attraction in which was a number of selections from Sir Arthur Sullivan's "The Light of the World."

The Paisley Choral Union has added to its scheme for the present season a performance of Sir Arthur Sullivan's new Cantata "The Golden Legend," which is to be given on April 11.

I may now state further what our musical societies are engaged in practising. The Hillhead Musical Association has chosen Gade's Cantata "Psyche." Mr. W. T. Hoeck is Conductor. The Bothwell Choral Society, which is under the charge of Mr. J. McHutchison, has selected L. N. Parker's Cantata "Silvia." Erskine Church Musical Society (Mr. Ewing, Conductor) will study Jackson's Cantata "The Year." Rutherglen Choral Society has decided on Cowen's "Rose Maiden" for the second principal piece for the season. Kilmalcolm Choral Society will study Haydn's "Creation." Bluevale Established Church Choir has fixed on W. Hume's "Blind Bartimeus," the same work being the choice of Lenzie Musical Society for the second work of the season.

MUSIC IN SOUTH WALES.

(FROM OUR OWN CORRESPONDENT.)

"THE GORSEDD OF THE BARDS." When we read this in a London paper our first impulse is to ask—Is there any Gorsedd other than that of the bards? But it would be folly evidently to put any such question to "Saxon" critics. They must have their say. Write what they may, however, it is most probable—whatever attractions the Gorsedd may have—that there will be a great struggle between English and Welsh for seats in the Albert Hall, when the time for the Eisteddfod arrives. Then will come the tug of war, and then once more, after a lapse of ages, the language of the Britons will re-assert itself in "Old London."

Turning to local matters, I find there has not been a very commanding programme of musical events lately. The following references will give an idea of what has taken place.

At Cardiff, Mr. E. H. Lemare, now Organist of the Parish Church, Sheffield, gave, on October 26, the first of an intended series of Organ Recitals. In "Zadok the Priest" (Handel) and "Sanctissima" (Lux) he again evidenced the exceptional powers for which he has been locally famous. Other items of a classical, and several of a more popular character, were embraced in the programme.

Mr. W. Smith presided over an Eisteddfod at Llangamarch Wells, on the 15th ult. The Conductor was Rev. Rees Evans, Llanwryd, and the musical adjudicator, Mr. D. W. Lewis; pianists, Miss Julia Waters and Miss E. T. Thomas. A local choir sang "Nant y Mynydd," and was awarded the prize. Among the vocalists at the Concert in the evening were Miss Pollie Jones and Mr. Isaac Davies.

The Tredegar Choral Union, to which I have referred on a previous occasion, has been practising in view of a second performance, which will include a rendering of the "Stabat Mater" of Rossini.

At Maesteg, the local Congregational Choirs, numbering 1,000 voices, assembled in the Chapel, and sang Anthems by Mr. J. Thomas and Dr. Parry with marked effect, their leader being Mr. W. Williams. The meetings throughout the day were largely attended.

A new organ, erected at a cost of £1,100, was opened on October 27, at the old Priory Church, Brecon, by Mr. Peterson, Hereford.

With a view to assist David J. Williams, the son of a Bargoed collier, the residents of that place gave a Concert on October 31. The young man is now pursuing his studies in Llandovery College, and it was determined to make an effort to provide him with funds. A large number of local vocalists gave their services.

The Whitchurch Choral Union (near Cardiff) gave an excellent Concert under the presidency of Mr. A. J. Williams, M.P., at the latter end of October. The principal vocalists were Llinos Rhondda, Miss Lizzie Davies, Mr. James, Mr. J. John, and Mr. Rees; Conductor, Mr. Thomas; pianist, Miss Ethel Davies.

On Monday evening, the 15th ult., at Merthyr, a performance of the sacred Cantata "Ein Gwardwr" (Dr. Griffiths) was given by the Zion Welsh Baptist Choir, assisted by Mrs. Chambers, Miss Morgan, Mr. J. Richards, and Mr. W. Jenkins. Mr. Thomas Hopkins conducted, Mr. Tom Jenkins played the harmonium, and Miss Owen, daughter of the Chairman, was the pianist.

The Dowlais Harmonic Choir have undertaken to give two performances of Handel's Oratorio "Joshua" at the Oddfellows' Hall, on the 27th inst. As it appears that the Oratorio has never been rendered in South Wales before, the event will be regarded with special interest. The Society is widely known to have made great advances under the energetic conductorship of Mr. Dan Davies, A.C. The following artists have been engaged to assist on the occasion: Madame Gwenfil Davies, C.A.M., soprano; Miss Marian Price, R.A.M., contralto; Mr. Dyfed Lewis, R.A.M., tenor; Mr. D. Hughes, R.A.M., bass.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, November 10.

Two events of more than ordinary significance have taken place just in time to enable me to discuss them briefly in this letter, which is to be devoted to the first-fruits of the musical season of 1886-87. The Italian Opera Company, managed by Signor Angelo, has come and gone. The German Opera Company has opened its season with unparalleled brilliancy. The death of the Italian enterprise, measured by the public protestations of its managers and backers, was premature. It endured two and a half weeks, which was just about a fortnight and a half longer than it deserved to live. As I write, irate creditors and heartless minions of the law are haunting a hotel opposite to the Academy of Music, where, behind locked and bolted doors, sits the manager who made so brief and inglorious a career. At an up-town hotel Madame Valda receives the congratulations of her friends that she is out of an undertaking which, had she been a little more foolish or a little less decided, might have swallowed up as much of her husband's fortune as that amiable man was willing to entrust her with. Of course the crash was followed by the usual public washing of dirty linen, against which, however, in this instance, music lovers feel no inclination to protest, since the facts that are disclosing are testimony to the moribund condition of Italian opera in the world's capitals. That the last seasons of Italian Opera at the Théâtre Italien and Covent Garden were backed by some of the singers themselves, was an open secret with all who cared to know the facts. Now it appears that Signor Angelo closed the doors of the Academy of Music because he could not persuade Madame Valda to advance money to pay the orchestral performers, who refused to fiddle and blow longer for promises. Angelo says that the singer agreed to back the undertaking with £1,000, and more if necessary, and has not kept her promise; Madame Valda says that she agreed to nothing of the kind, but loaned the manager money when he needed it. One is entitled to believe either story; whichever one is accepted, the fact remains that a *prima donna* had to assume a portion of the risk in order to secure the opportunity to sing in Italian Opera in the United States. This fact is sufficiently indicative of the present status of Italian Opera here and elsewhere to require comment.

The Angelo Company gave nine performances of the following operas—namely, "Luisa Miller," "I Lombardi," "I due Foscari," "Un Ballo in Maschera," and "Ione." It will be seen that four of the above are early works of Verdi. There was a disposition on the part of the newspaper critics to receive the Company kindly, because the repertory was not hackneyed, none of the operas mentioned, save "Un Ballo," having been heard in New York for about twenty years. Unfortunately, however, the performances fell so far short of what the public were entitled to expect, that it was impossible for the conscientious writers to extend encouragement. Nor did the public exhibit any considerable interest in the enterprise, the receipts for the nine performances, according to the manager's statement, being less than one-third of the

expenses. A large proportion of the salaries of singers and musicians were unpaid when the crash came, and we heard the usual stories of wretchedness and suffering on the part of the choristers and some of the principals, who are left without money or occupation in a strange land.

The promises are that the management of the German Opera will have a very different account to render at the close of their season. On the first night the house was crowded from top to bottom, and the appearance of the boxes was as brilliant as was ever known in New York. The institution has established itself in the good graces of the goddess fashion, and in consequence its continued prosperity is as good as assured. The first opera was Goldmark's "Queen of Sheba," which had already been heard fifteen times in this city; yet the interest in the work did not seem to have been diminished, except on the part of the musical *cognoscenti*, who have failed to discover much depth or inventiveness in its score. The strong hold which it has on the public is doubtless nine-tenths due to the sumptuousness of its stage dress, which is perhaps more magnificent than any that has ever been bestowed on the work. The new dramatic singer of the company, Frau Herbert Förster, made her American *début* as the *Queen*, and won a distinct success. She comes from the opera at Stuttgart, and is a singer and actress of fine qualities. The American Opera Company has been preparing actively for a campaign, which will be extended over the principal cities of the United States, beginning at Philadelphia, on the 15th inst. The managers of the enterprise have taken a leaf out of Mr. Carl Rosa's book of experiences, and their chief activities this season will be in what Londoners would call "the provinces." They have also made a concession to the idea of fashion, and have changed their local field of operations to the Metropolitan Opera House. I am told that they secured this theatre rent free, on condition that they would not give representations in New York city during the continuance of the German season. The latter will end on February 26, and the first performance of the American Company will be given two days later.

Mr. Theodore Thomas's obligations to the American Opera necessitated a rather awkward arrangement of his Popular Concerts, of which four have been given. The fifth will not take place until February 22, and then we shall have two a week until the series of sixteen is finished. The contest which Mr. Thomas began against the Musical Protection Union at the beginning of the last season, has had a judicial termination in his favour, and the result is seen in several changes in the *personnel* of the local orchestras. It will be remembered that the point at issue was as to the legality of a bye-law of the Union, which prohibited members from playing with non-members, and made a six months' sojourn in the United States a condition precedent to entrance in the Union. Mr. Thomas's first oboe player having deserted him, he imported another from Belgium, and when the Union assessed the prescribed penalty against him and his men appealed to the Courts. The decision was that such a bye-law was illegal, on the ground that it was in restraint of trade. Of course we have already an influx of new men from Germany, and shall have more. Mr. Thomas has added some of the new men to his orchestra, and several of the old have joined the Symphony Society, and now play under the *bâtons* of Herr Seidl, Mr. Walter Damrosch, and Mr. Frank van der Stucken. The result has been to the advantage of the organisations controlled by these men; and the differences between their performances, in tone and refinement of expression, are not so great as they have been heretofore. In the four Concerts given by Mr. Thomas, he brought forward half-a-dozen novelties, of which two were English compositions published in score by Novello, Ewer and Co.—namely, Mr. Gadsby's "Forest of Arden," and Sir Arthur Sullivan's Overture in C, "In Memoriam." Both works were heard with interest, and were appreciatively reviewed by the press critics. Of the novelties, not English, the most favour was won by Tschaiakowski's "Marche Slave" and Jean Louis Nicodé's "Jubilee" March. Mr. van der Stucken and Mr. Damrosch, in the first of the Chickering Symphonic and Symphony Society Concerts, respectively, gave hearings to the works of American composers. The former brought forward a poetically conceived Symphonic Poem entitled "Ophelia,"

by E. A. MacDowell, a young American resident in Germany, where he is a professor of harmony in a musical conservatory. Mr. Damrosch's American novelty was a Symphony in A major, by Arthur Bird, at present a student of music in Berlin. In respect of musical orthodoxy, Mr. Bird is a Hebrew of the Hebrews. Had he not been, he would probably not have essayed so ambitious a flight at the beginning of his creative career. But he is a talented man, and many an older and more experienced composer would gladly have accepted the paternity of his Symphony. It was performed at last summer's meeting of the *Tonkünstler-versammlung* in Sondershausen, when, also, Mr. van der Stucken (who despite his Netherlandish name is a native American), brought forward several numbers of his excellent incidental music to Shakespeare's "Tempest." The Concerts of the Boston Symphony Orchestra are exciting more admiration than ever, since Mr. Gericke strengthened the weak places in the wind choirs of the band, and connoisseurs in New York are awaiting the Concerts which have been projected in this city with interest, which almost borders on anxiety. Liszt's "Christus" has been chosen as the third work to be performed by the Oratorio Society of this city. Of course, the choice was suggested by the death of the composer.

THE prospectus of the Belfast Philharmonic Society promises four Subscription Concerts during the season 1886-87, the first of which was announced for the 12th ult., with a miscellaneous programme. The second, on the 9th inst., will also be miscellaneous, and for the third and fourth Concerts it is intended to perform Dvorák's "Stabat Mater" and Cowen's "Sleeping Beauty," for the first time in Belfast. Amongst the artists engaged are Madame Albani, Madame Antoinette Sterling, Miss Robertson, Miss Hope Glenn, Mdle. Agnes Jansen, Mr. Orlando Harley, Mr. Farley Sinkins, Mr. Frederic King, and Signor Foli, vocalists; and Mr. Carrodus, Signor Papini, Signor Bottesini, Miss Marie Olson, and Mr. Sidney Naylor, instrumentalists. Handel's "Messiah" will be performed at an extra Concert in Christmas week; and three Chamber Concerts (at two of which the Heckmann Quartet are to appear) will be given, provided a sufficient subscription is obtained. Herr Adolf Beyschlag will be, as usual, the Conductor, this being the sixth season in which he will have occupied that post, both with credit to himself and benefit to the Society.

HERR BONAWITZ resumed his highly interesting, and, from an educational point of view alone, highly meritorious Historical Harpsichord and Pianoforte Recitals on October 30, at the Portman Rooms, Baker Street, the second Recital of the series having taken place on the 20th ult. The scheme of these performances is the same as in previous seasons, the programmes ranging over the entire field of pianoforte music, the earlier numbers being played on a very fine Tschudi harpsichord kindly provided for these Concerts by Messrs. Broadwood and Sons. The remaining Recitals are announced to take place on the 11th inst., and on January 15, February 12, and March 19 of next year.

MR. HERMANN FRANKE announces a series of six evening and six afternoon Chamber Concerts, at Steinway Hall, at each of which the Heckmann Quartet will appear. The Evening Concerts (commencing on the 6th inst.) will be devoted respectively to Haydn, Beethoven, Mendelssohn, Brahms, and "Modern Composers"; and the Afternoon Concerts to Mozart, Schubert, Schumann, Beethoven, and "Modern Composers," two of the Soirées, and two of the Matinées consisting of Beethoven's music.

WE are requested to state that intending Guarantors of the next series of the Philharmonic Society's Concerts should send their names to the Hon. Treasurer, Mr. C. E. Stephens, 37, Howley Place, Maida Hill, without delay, as the list is about to appear. We learn that about £1,800 has been already promised. There has been no call made on the Guarantors for the past three years.

THE monument to be erected by public subscription over the grave of the late Mr. Joseph Maas has arrived from Italy. It will forthwith receive the finishing touches in the studio of Mr. Currie, Oxford Street, and be "unveiled" on an early day.

AT the monthly meeting of the Musical Association, held on Monday, the 1st ult., a Lecture was given on "The Registers of the Human Voice," by Mr. Emil Behnke, Mr. T. L. Southgate was nominated chairman, and, in introducing the lecturer, referred to the musical value of his researches, in conjunction with Dr. Lennox Browne, in illustrating the mechanism of the human voice. Mr. Behnke briefly referred to the laryngoscope by means of which the three registers could be demonstrated in the throat—viz., chest, falsetto, and head. Valuable as was the use of this instrument, and what it had revealed to us, it allowed only the upper surface of the vocal ligaments to be seen in action. He had, therefore, designed and successfully used a new apparatus for the thorough illumination of the throat, after the manner of the sun shining through a person's ears. The apparatus consists of a large box lined with iron in which is placed an electric light of 10,000 candle power; a tube attached to the box has its other end placed against the outside of the throat, just below the larynx. The room is then darkened, and this enormously powerful electric light now actually penetrates the throat. A laryngeal mirror is employed in the usual way, and it is practically demonstrated, what had previously been theoretically ascertained, that the vocal ligaments actually collapse at the change from chest to falsetto, thereby proving the scientific accuracy of the terms *thick* register and *thin* register. In the former the bulk of the vocal ligaments is so great as to allow the light below them to be perceived only through their inner edges, while in the latter the vocal ligaments become quite transparent, which clearly shows that their entire bulk must have been considerably diminished. We now know that when a scale is sung as the voice passes from one register to the other, the mechanism by which the sounds are produced undergoes a distinct change, nature employing a somewhat different mode in each division of the voice. The value to the professional voice-trainer of the knowledge thus gained can hardly be overrated. It shows that the voice should be cultivated and trained according to the limits which nature has laid down for each portion of the organ. The points at which the changes occur are well defined, and it is clear that one of the chief efforts of the singing master should be directed to bridging over the breaks by exercises calculated to obliterate the distinction between the various registers, and thus allow the voice to pass evenly from one to the other. Mr. Behnke exhibited a diagram symbolising the varying thickness of the registers as they proceeded upwards, and showing the positions at which the breaks generally occur. He stated that in the case of finished and accomplished vocalists the distinctions between the various mechanisms he had described at the outset hardly existed; culture and practice had rendered the voice one complete organ, instead of being divided into different portions as it was found in most untrained singers. The lecturer condemned the forcing process to which some masters subject their pupils' voices, and showed that by skill the registers could be made to overlap, and optional tones be sung at the top of each lower register. An interesting discussion followed the Lecture, in which the Chairman, Messrs. J. S. Curwen, Dunstan, McNaught, Dr. Pearce, H. Klein, and Dr. Lennox Browne took part.

THE first Concert of the thirteenth season of the Crouch End Choral Society took place on October 26, at Christ Church Schoolroom, Crouch End, and was devoted to the benefit of the Conductor (Mr. Alfred J. Dye), who has for thirteen years directed the Society. He was ably assisted by the following artists, who kindly gave their services:—Miss Margaret Cockburn, Miss Hilda Wilson, Miss Marie Middleton, Mr. Lawrence Freyer, Mr. Percy Palmer, Mr. Sydney Beckley, Mr. Egbert Roberts, and Mr. Frank Ward. Mr. Edmund Woolhouse contributed two violoncello solos, and Messrs. J. G. Calcott and Alfred J. Dye acted as Conductors.

WE have pleasure in drawing attention to a new instrument, called by the inventor, Mr. W. Marshall, the "Chordarmia," chiefly intended to take the place of the pianoforte in accompanying the voice, and of a peculiar construction. The instrument, which has already met with the approval of a number of vocalists, may be viewed at Neumeyer Hall, Hart Street, Bloomsbury.

THE members of the South London Musical Club gave their forty-eighth Smoking Concert on the 9th ult., and their twenty-fourth Musical Evening on the 16th ult. The men's voice concerted music on each occasion consisted of "The Sailor's Song" (Hatton), "Night in the forest" (Schubert), "The cloud-capt towers" (Stevens), "Hymn to Bacchus" (from Mendelssohn's "Antigone"), "Corydon's Song" (Horsley), "On the sea" (Abt), "Take thy banner" (Coward), "Lützow's wild chase" (Weber), and "In autumn we should drink, boys" (Marschner). At the Smoking Concert, Mr. W. M. Wait (Organist of St. Andrew, Undershaft) played four organ solos, two being in response to encores; and Messrs. Garratt, Richardson, Spurling, and Twiss contributed songs. At the Musical Evening (Ladies' night), the club was assisted by Miss Kate McKrill, Miss Annie Buckland, and Mr. W. C. Hann (violinello), all of whom were successful. Mr. C. Stevens (Musical Director) conducted, and Mr. G. B. Lissant presided at the pianoforte.

THE first Choral Festival of the Spitalfields Association of Choirs was held on Monday, the 1st ult., at the church of St. Mary Matfelon, before a crowded congregation. The choir, numbering 400 voices, was drawn from churches in the localities of Bethnal Green, Spitalfields, and Whitechapel. There was no attempt at difficult or elaborate music; the intention of the promoters being to give a simple choral Evening Service. The Responses were Tallis's, the Magnificat and Nunc dimittis were sung to Bunnett in F, and the Anthem was "All Thy works," by T. Mee Pattison. Mr. W. H. Ward, Organist of St. John's, Bethnal Green, who has the training of the various choirs connected with the Association, conducted, and had his forces well under control, marked attention being paid to expression. The solo and the semi-chorus in the Anthem were tastefully rendered by the members of St. John's Choir, and Mr. Kusel, Organist of St. Mary's, accompanied throughout.

A SUCCESSFUL Concert was given by the choir of Wycliffe Congregational Church, under the direction of the Choirmaster, Mr. George Merritt, G.T.S.C., on Friday, the 10th ult., assisted by Miss Rose Dafforne, Miss A. Wilmot Briggs, Miss Annie Hood, and Mr. T. H. Mullerhausen. Mr. G. E. Hedges presided at the organ, Miss Marian Bonallack at the pianoforte, and Mr. J. P. Sinclair conducted. The principal items in the programme were a fine rendering of Mendelssohn's 13th Psalm "Lord, how long wilt Thou forget me," by the choir (the solo by Miss Dafforne); and an equally good performance of an Anthem by the Choirmaster, for orchestra, soli, and chorus, "Cry aloud and shout." Miss Briggs, Miss Hood, Miss Dafforne, and Mr. Mullerhausen were highly successful in their vocal solos, and the orchestra gained an encore for Mendelssohn's "Athalie" March, as did also Miss Bonallack and Mr. Hedges in Beethoven's Adagio, third Symphony, arranged as an Organ and Piano duet.

A CONCERT took place at the City Temple, Holborn Viaduct, on Thursday evening, the 11th ult., under the direction of Mr. E. Minshall, the Organist. The vocalists were Mrs. Parker, Miss Maud Harding, and Mr. W. H. Webb, all of whom were well received. Miss Kate A. Davis played three pianoforte solos with effect. Miss Adela Duckham, in her violin solos, exhibited mastery over the instrument, and she also played Weber's "Rondo Brillant" on the pianoforte, for which she was recalled. Miss Davis accompanied Miss Duckham in her violin solos.

HERR PEINIGER announces that his autumn Recital will take place on the 3rd inst., at Prince's Hall, commencing at three o'clock, the programme being entirely devoted to the Chamber-music compositions of M. Saint-Saëns. The artists are—pianoforte, M. Saint-Saëns; violin, Herr Peiniger and Mr. Percy Ould; viola, Mr. Ellis Roberts; violoncello, Mr. Charles Ould; double bass, Mr. J. Haydn Waud; trumpet, Mr. W. Morrow.

It is reported that the proprietorship of the Richter Concerts has passed from Mr. Franke to Messrs. Chappell and Co. This change, we presume, will not affect the character and objects of the enterprise, although it is desirable, perhaps, to work under the guidance of a more eclectic spirit.

THE sixth annual Festival of the "Associated Choirs of the Deanery of Kensington" was held on Thursday, the 18th ult., at All Saints' Church, Kensington Park. The choir numbered about 180 voices. The music included Chants by E. H. Birch, Hymn tunes by H. R. Bird, G. Ernest Lake, and Thomas Pettit, and the Old Hundredth Psalm. The Service was Tours's Magnificat and Nunc dimittis in F (substituted for Selby in C), and the anthems "Hallelujah" (Handel), and "Blessing, Glory" (Tours). The whole of the music was excellently performed and produced a fine effect. Mr. Thomas Pettit, Organist of St. Peter's, Cranley Gardens, presided at the organ with great ability, and the Conductor was Mr. G. Ernest Lake, Organist of All Saints' Church. A fine selection of organ music was rendered before and after the service by Messrs. E. H. Birch, Mus. Bac., Oxon., and H. R. Bird, Organist of St. Mary Abbots.

THE Festival Services at St. Philip's, Sydenham, in connection with the Dedication Festival, were held on Sunday evening, October 31, and on Sunday, the 7th ult., under the direction of the Organist, Mr. Battison Haynes. The organ and choir were augmented by a quartet of trumpets and trombones, the additional brass parts being arranged by the Organist, whose setting of the "O Salutaris" was most effectively sung by Mr. E. C. Crump. The music performed at the High Celebration, on the 7th ult., consisted of Introit (Redhead); Kyrie, Creed, Sanctus, Gloria (Garrett in D); Benedictus, Agnus Dei (B. Haynes in E flat); and "O Salutaris" (B. Haynes). At Evensong, Magnificat and Nunc dimittis "Parisian" (Stainer), and Anthem "I was glad" (Elvey). After Evensong, on the 7th ult., Mr. Haynes played as voluntary Handel's "Hallelujah."

THE Saturday Popular Organ Recital at the Bow and Bromley Institute, on the 13th ult., was given by Mr. W. G. Wood, professor at the Royal Academy of Music. His selections included Handel's Overture "Athalie," Prelude and Fugue in A minor (Bach), Offertoire in G (Wély), Selection from Gounod's "Faust," and a new composition by himself, Allegro (in form of Minuet). This was so well received that Mr. Wood had to repeat it. Mendelssohn's "Hear my Prayer" (solo, Miss Fanny Bristowe) and songs and part-songs agreeably diversified the programme. Mr. Fountain Meen was the accompanist, and Mr. W. G. McNaught conducted.

THE members of the St. George's Glee Union gave their 213th Consecutive Monthly Concert on the 5th ult. Miss Madeline Hardy, Miss Edith Touzeau, Miss Maud Leslie, Miss Clara Myers, Mr. Hirwen Jones, and Mr. Alec Marsh were the vocalists. Mr. A. F. Pattison played a clarinet solo, and Miss Emily Tate two pianoforte solos. The part-singing included compositions by the Earl of Mornington, Danby, Bennett, Bishop, Benedict, Pinsuti, and Horsley; "There is beauty" (Sir John Goss), and "Haste ye soft gales" (Martin), being sung as quartets by members of the St. George's Glee Union. Mr. F. R. Kinckee was the accompanist, and Mr. Joseph Monday conducted.

THE first and second parts of Haydn's "Creation" were sung at St. Saviour's Church, Herne Hill Road, on Thursday evening, October 28. The soprano solos were interpreted in a highly commendable manner by Miss Alice Patten. The other vocalists were Mr. John Ridding, R.C.M., and Mr. Joseph Gostick. The choral numbers were delivered with a fair amount of precision by the church choir, largely augmented for the occasion; the accompaniments consisting of organ and orchestra. Mr. G. A. Higgs, F.C.O., the director of music at the church, conducted with care and ability, and Mr. A. Lake, R.A.M., presided at the organ.

MISS EDITH RUTHVEN gave a successful Concert at the Vestry Hall, Turnham Green, on Thursday, the 11th ult. Miss Ruthven, who possesses a good soprano voice, was heard to advantage in Weber's Scena, "Softly sighs," in "An old garden," by Hope Temple (encored); and in Blumenthal's Duet "A Venetian Boat Song," with Miss Helen Killik. Songs were contributed by the last-named artist, also by Mr. North Home and Mr. George Gear, with much effect, several encores being demanded. Mr. Giuseppe Dinelli was warmly applauded in some violoncello solos.

At St. Stephen's, South Kensington, on St. Simon and St. Jude and All Saints' Days, Harvest Festival Services were held with augmented choir and an orchestra. At all the services the church was crowded. Matins and Holy Communion were sung to Smart in F and Eyre in E flat, and the Anthem was E. H. Thorne's "All Thy works praise Thee, O Lord." Evensong was sung to Tours in F, and the Anthem was Haydn's "Creation," the soloists being Master Humm, Mr. Frederick Cundy, and Mr. H. V. Broughton-Black. Mr. Arthur Trickett presided at the organ, and Mr. Hamilton Robinson (Organist and Choirmaster of St. Stephen's) conducted.

A CONCERT was given in Morley Hall, Hackney, in aid of various charities in connection with South Hackney Parish Church, on the 20th ult. Lady Randolph Churchill played three pianoforte solos, and was presented with a bouquet by the Hackney Conservative Association. The principal vocalists were Madame Rose Hersee, Miss Grace Clare, Mr. Barrington Foote, and Mr. N. Webb. Mr. Furness Peters played a violin solo, and Signor Odoardo Barri conducted. There is every reason to suppose that the Concert will prove to be a pecuniary success.

HARVEST Festival Services were held at St. Matthew's Church, Oakley Square, N.W., on Sunday, October 31. The preacher in the evening was the Rev. W. Ostle (from St. Bartholomew's Hospital), who in the course of his remarks congratulated the congregation on the improvement that had taken place in the musical part of the services since he was last among them. The singing of the choir, which is only of one month's standing, reflected great credit on the young Organist, Mr. John E. Passmore.

At St. Saviour's Church, St. George's Square, on Wednesday, October 27, the church choir, augmented by members of the Grosvenor Choral Society, gave a fine performance of Weber's Harvest Cantata. The principal vocalists were Mrs. D. Woodhouse, Miss Gibbs, Master Hall, Messrs. E. L. Fredericks, and T. Davies. Mr. Albert Wood and Mr. C. Gibsons presided at the organ and pianoforte respectively, and Mr. David Woodhouse (Organist and Choirmaster of the church) conducted.

THE Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "Samson" in St. Andrew's Church, Peckham, on the 10th ult., and a performance of "St. Paul," on the 17th, in St. Mary's Church, Poplar. On the first occasion the soloists were:—Miss Ethel Harrison, Mrs. Oram, Mr. Henry Yates, and Mr. James Blackney; on the second, Mrs. Stanesby, Miss Ellen Cooper, Mr. Reginald Groome, and Mr. Jabez West. Mr. E. H. Turpin accompanied on the organ.

THE members of the Grosvenor Choral Society held their 177th monthly Concert, at the Grosvenor Hall, Buckingham Palace Road, S.W., on Friday, the 19th ult. The programme consisted of part-songs by Mendelssohn, Hatton, Lemmens, Fanning, Adam, Taubert, Moir, and Bishop. Songs were given by Miss Kate Milner, Miss Kate E. Fountain, Miss Kelly, and Mr. Frank May. Mr. T. F. Williams gave a concertina solo, Mrs. T. P. Frame presided at the piano, and Mr. David Woodhouse conducted.

A PERFORMANCE of Spohr's "Last Judgment," with organ accompaniment, will be given in St. Peter's Church, Eaton Square, on the 16th inst., at 8 p.m., no tickets of admission being required. After Christmas "The Messiah" will be performed, and every Thursday from Christmas to Lent Organ Recitals, interspersed with vocal music, will be given. These performances are especially intended for the poor of the parish, and to give an opportunity for all to hear the superb organ and choir of the Church.

ON Saturday, the 6th ult., a Concert was given in the rooms connected with the Union Chapel, Islington. The vocalists were Miss H. Ormaztegui, R.A.M., Mr. K. Sutton, and Mr. Lovett King. A flute duet and solos were contributed by Mr. H. J. and S. J. Derham, and pianoforte solos by Mr. F. E. Choveaux, who was also an able accompanist.

THE anxiety of the public to possess souvenirs of the late Joseph Maas was shown in extraordinary measure at the recent sale of the regretted artist's effects, many of the "lots" being disposed of at much above their original cost.

A NEW Choir, under the title of the Finsbury Park Male Voice Choir, formed by members of the Hornsey Wood Musical Society, has just been organised by the Hon. Sec., Mr. P. L. Deighton. The choir will be under the direction of Herr Franz Leideritz, and will meet for practice in the Masonic Room, Hornsey Wood Tavern, Seven Sisters Road, on the second, third, and fourth Friday every month, at eight o'clock. The Secretary's address is 3, Carlton Road, Finsbury Park, N.

WE have much pleasure in once more recording the publication of that handsome and interesting volume "The Girl's Own Annual," the contents of which, both in original articles and illustrations, are in every respect fully equal to its predecessors. When we say that amongst the musical contributors to the work we find the names of Misses Cecile Hartog, C. A. Macirone, Oliveria Prescott, and Maud Valérie White, our hearty recommendation of the book needs no apology.

THE prospectus of the Dover Harmonic Society for the season 1886-87 announces that Haydn's "Creation" will be produced during the present month. Mendelssohn's "Lauda Sion" and Cowen's "Sleeping Beauty" in February, 1887, and Mozart's Twelfth Mass and Smart's "Bride of Dunkerron" in May. The Conductor of the Society is Mr. J. W. Howells, and Mr. Albert Hill is hon. secretary and accompanist.

THE prospectus of the fifteenth season of the Apollo Musical Club, Chicago, promises four Subscription Concerts, the first of which—devoted to a performance of Berlioz's "Faust"—was announced for the 23rd ult.; and at the second Concert, on the 28th inst., Handel's "Messiah" will be given. In the vocal department Mr. William Ludwig and Mr. D. M. Babcock have already accepted engagements.

THE name of the sacred Cantata written by Signor Bottesini for the Norwich Festival next year has been changed from "Gethsemane" to "The Garden of Olivet." We may add that the work is of a meditative and devotional character, in this respect resembling the "Passion" of Bach and Handel. There are two parts, respectively entitled "The Agony" and "The Betrayal." Report speaks very highly of Signor Bottesini's music.

WE have received a copy of "The Conservatoire Music Register," arranged for one Term, by A. Lester Draper, the object of which is to preserve a record of the course of a pupil's study. It is intended that the amount of regular practice, the works performed, and the Professor's report at each lesson shall be entered regularly in the book; and for this purpose there can be no doubt of the value of Mr. Draper's little Register.

ON St. Simon and St. Jude's day, October 28, a Full Choral Service was held at St. Jude's Church, Upper Chelsea. The Services were by Goss (in A) and the Anthem "O praise the Lord," by the same composer. The Choir was reinforced by members of St. Simon's Church and friends, in all about fifty. Mr. Henry O. Stevens, the Organist of St. Jude's, accompanied the Service, Mr. Henry A. Evans of St. Simon's contributing the Voluntaries.

IN connection with a large meeting of tradesmen, held under the auspices of the Shop Hours' League, in the Assembly Hall, Mile End Road, on the 3rd ult., Mr. Frederick W. Howland gave a Recital on the fine organ built by Messrs. Bevington and Sons. The programme consisted of selections from Clark, Smart, Mendelssohn, &c. Both the execution and expression of the comparatively young organist elicited the warmest marks of approbation from the audience.

THE report that Mr. Leslie Crotty and Miss Georgina Burns (Mrs. Crotty) are about to secede from the Carl Rosa Opera Company is, we believe, quite accurate. It is also true that they propose to organise a company of their own, exclusively for performances in the provinces. Whatever may be the result of the venture, no one can say that there are not two good artists at its head.

At a recent meeting of the Committee of the Mendelssohn Scholarship Fund, a resolution was passed inviting Mr. Joseph Bennett to join that body. The invitation has been accepted.

A SUCCESSFUL entertainment was given to the patients of Brompton Hospital, on Tuesday evening, the 16th ult., by Mr. John Elwin, an old and valued friend of the Charity. He was ably assisted by Mrs. Elwin, Miss Richmond, the Misses Pawle, Mr. Pawle, Mr. Duncan Fleet, and other friends; Mr. Elwin's singing was a special feature in the programme.

MESSRS. CHALLEN AND SONS have invented an instrument called the "Dulcephone," the object of which is to enable pianoforte pupils to practise technical exercises without distressing the nerves of those possessing sensitive organisations. For schools and colleges we have little doubt that this contrivance will be found most valuable, especially as it can be easily applied to any ordinary cottage or grand pianoforte.

A RECITAL was given in St. Barnabas', Kentish Town, by Mr. H. W. Weston, A.C.O., on the 20th ult., on the new organ built for the church by Mr. A. Monk. The programme included works by Bach, Handel, Haydn, Rheinberger, Wagner, &c., and Mr. W. Moore sang "Every valley" ("Messiah"), and "If with all your hearts" ("Elijah").

AN Organ Recital will be given by Mr. W. T. Best in Highbury Quadrant Congregational Church, on the evening of the 15th inst. The programme will comprise selections from the works of Bach, Handel, Morandi, Salomé, Sullivan, a posthumous Andante by Bizet, and two compositions by Mr. Best.

THERE is some hope that Madame Schumann may be persuaded to visit England again next spring, and take her old place on the Popular Concert platform. Meanwhile it is likely that another of her pupils will assist Miss Fanny Davies in keeping before our musical public the principles and practice of a genuine school of "pianism."

MR. G. AUGUSTUS HOLMES gave his usual monthly free Organ Recital at St. George's, Camberwell, on Sunday afternoon, the 21st ult. The programme, which comprised selections from the works of Guilman, Calkin, Salomé, Mendelssohn, and others, was rendered in a very excellent manner, and listened to by a large congregation.

MR. WALTER W. WINDLE, Organist and Choirmaster to Belper Church, and Choirmaster to Heage Church, &c., has been offered and has accepted the Conductorship of Ripley (Derby) Choral Union. The work in hand is "Judas Maccabæus." Mr. Windle succeeds the late Mr. Woodward, of Derby, and Mr. Taylor, of Nottingham.

THOSE interested in the services in celebration of Her Majesty's Jubilee, which will no doubt be numerous during the coming year, will be glad to learn that an Anthem specially written for the occasion by an eminent church composer, will appear in an early number of THE MUSICAL TIMES.

THE first evening Concert in connection with the Denmark Place Cricket Club took place on Friday, the 19th ult., at the Lecture Hall, Coldharbour Lane, Camberwell, before a large and appreciative audience. There was an excellent programme, and the singing of Miss Ella Thomson and Mr. Alfred Pawsey was much admired.

ON All Saints' Day a performance was given of Mendelssohn's "Lauda Sion" at the Church of All Saints', Putney Common. The accompaniments were played by a professional string orchestra and the organ. The Magnificat was sung to Martin in C. Mr. C. S. Jekyll conducted, and Mr. H. Dancy, F.C.O., was at the organ.

IN consequence of the Christmas holidays, it will be necessary to go to press with the December number of THE MUSICAL TIMES earlier than usual. Notices of Concerts, advertisements, &c., should reach the office not later than the 23rd inst.

A SERIES of Organ Recitals are being given fortnightly after the seven o'clock Sunday night service, at Quebec Chapel, Bryanston Street, by the Organist, Mr. Edward G. Croager. The next Recital will take place on the 12th inst.

THE second Concert which was to have been given in Dublin in connection with Madame Patti's short tour did not take place, owing, it is said, to the great singer's illness. Another report states that very few tickets were sold.

MR. AND MADAME DE PACHMANN have left England for the Continent, where they purpose staying a year or so, during which time Madame de Pachmann will make her *reentrée* as a pianist.

MR. ARTHUR THOMPSON, Principal Tenor to the Foundling Chapel, and Mr. David Strong, have been appointed Professors of Singing at the Guildhall School of Music.

THE Committee of the Norwich Festival have, we believe, determined to include Sullivan's "Golden Legend" in their programme.

MR. F. H. COWEN has begun work upon his Worcester Oratorio, and the whole of Mr. Joseph Bennett's libretto will shortly be in his hands.

VERDI'S new opera will be published by Ricordi about the end of January next. There will be an English version of Boito's text.

GOUDON'S Third Messe Solennelle ("De Pâques") will be performed at St. Alban's Church, Holborn, on the morning of Christmas Day.

WE congratulate the Guildhall School of Music upon the probable accession to its teaching staff of Mr. Prosper Sainton.

REVIEWS.

English Glee and Part-Songs; an Enquiry into their Historical Development. By W. A. Barrett.
[Longmans, Green and Co.]

THIS is a well printed volume of 351 pages, pleasant to read, and not too dry or technical. The history of the English glee is a subject full of interest to all students of musical art, and the author speaks enthusiastically and with unstinted praise of the many geniuses who have enriched this emphatically native English school with the products of their learning and fancy. It is to be hoped that the timely appearance of this volume will induce other musicians to follow in the steps of the author and endeavour to make themselves acquainted with a branch of vocal art at present unhappily neglected and almost forgotten. A reference to the pages of this volume will indicate what composers have most excelled, whose works would repay careful study and efficient performance. In regard to the latter, Mr. Barrett makes some excellent remarks as follows: "Another practice which is generally observed in the treatment of glees in the present day cannot be too strongly deprecated. It is that of dealing with them as if they were part-songs or choruses. The glee should be given with one voice to a part, otherwise the elegance and grace of its character are completely destroyed, and the work suffers greatly by being reduced to mechanical utterance. It is essentially an artistic creation, which requires sympathetic and artistic treatment. The greater number of those who sing glees after this manner can never form any idea of their beauties."

Should this work re-appear in a second edition, a few blemishes might well be removed. It appears from the preface that the matter was originally read as a series of lectures at the City of London College, but all trace of this has disappeared from the text, excepting on page 58, where there is an awkward reference to "the next lecture." Occasionally the sentences are somewhat vague and need revision. On page 6 of the preface we read, "The words of many of the best specimens generally contain some epigrammatic sentence or conceit." On page 48, there is a quotation from Naumann's "History of Music," edited by Sir F. Ouseley, a work accessible to the English student, but Mr. Barrett has unfortunately only named the German title of the book.

On page 68, referring to the Eisteddfodau, or assemblage of bards, our author says, "these meetings, under Royal Commission, were held down to the reign of Queen Elizabeth," but the fact remains that the Eisteddfodau had fallen into abeyance until 1568, when Elizabeth granted a commission for the summoning of the Welsh Eisteddfodau.

Mr. Barrett is justly eloquent in speaking of Purcell, but he makes a strange blunder on page 165, where he says "Dryden, who was one of the warmest admirers of Purcell, wrote the Ode 'Alexander's Feast' for him to set to

music. Why this was not done cannot now be ascertained. It is stated that the poet's soul was vexed at the non-compliance of the musician, and that their friendship was interrupted by the matter." A reference to the life of Purcell, by Cummings, would have shown that Dryden wrote "Alexander's Feast" two years after Purcell's death.

On page 178, Mr. Barrett names "John Church, of Windsor." Why of Windsor? It is supposed that he was born there, but it is *certain* that he was master of the choristers of Westminster Abbey for upwards of thirty years, and was buried in the cloisters of that church. Mr. Barrett is somewhat severe in his remarks on Tosi's "Florid song" (pages 193-4), nevertheless the work was considered sufficiently excellent to be published in German (Berlin, 1757) and in French (Paris, 1874).

In estimating the comparative merit of Webbe, Callcott, and Horsley, Mr. Barrett gives the palm to the first-named, and asserts that the "golden age" of glee-writing ended with him, but our own reading compels us to dissent from that conclusion. We think both Callcott and Horsley have left far finer specimens of the school than can be found in the compositions of Webbe. We could have wished that Mr. Barrett had added to the value of his book by occasional musical examples—if only a few bars here and there. Surely Horsley's glee, "Blow light, thou balmy air" (composed long before Mendelssohn wrote) would have been an interesting work to have quoted, containing as it does so many passages anticipatory of Mendelssohn's manner. There is also a most remarkable passage in Bishop's glee, "Come forth, sweet spirit," which might be compared with a well-known passage in "Thanks be to God" in "Elijah," composed many years after Bishop's glee was in print. Bishop's glee is in F major, and the passage to which we refer runs thus—



Mr. Barrett advocates the formation of Societies for the performance of old English glees; but it seems to us that the great scarceness of male altos presents a difficulty at the present time. Perhaps the unpopularity of the male alto voice in recent years may in some degree account for the neglect of glee music. Certainly glees do not produce all the effect intended by the composer when the upper part is sung by a contralto. Space forbids further extracts from Mr. Barrett's book, but our readers will do well to obtain and peruse it for themselves; they will find that the information given covers a much wider field than might be supposed from the title "English Glees and Part-Songs"—the progress of the art of music from the earliest times is traced century by century—the music of the Hebrews, Egyptians, Greeks, Romans, Troubadours, Ecclesiastics, and Seculars, indeed almost all branches of musical history are treated of. The work is a history of music, in which English glees and part-songs have perhaps for the first time received a proper and fair consideration.

Verdi: Histoire Anecdotique de sa vie et de ses œuvres. Par Arthur Pougin. [Paris: Calmann Lévy.]

The precedent—a modern one we take it—of publishing biographies in the lifetimes of the men whom they describe, is one which, *vitæ imitabile*, has been responsible for a great many worthless productions. But fortunately there are exceptions to the rule, and the volume before us is a signal exception. M. Pougin, who is a distinguished critic as well as a charming writer, has here performed a difficult task with the utmost success. Never once quitting the "anecdotal frame" which he has traced out for himself, never deviating into unnecessary personalities, he has been

scrupulous to let the reverse as well as the admiring critics of Verdi have an ample hearing in his pages, without, however, attempting to forestall the judgment of posterity by any deliberate verdict of his own. Judiciously conceived and carefully carried out in the best of taste, this life of Verdi—which we are glad to learn is destined ere long to see the light in an English dress—is one of the most agreeable books we have met with for a long time, combining entertainment and information in the happiest form. The son of a small innkeeper and grocer at Roncola, a little town at the foot of the Apennines, Verdi narrowly escaped death in the massacre of Italians by the invading forces of Austrians and Russians in the year 1814, when he was one year old, owing his life to the presence of mind of his mother, who took refuge in the belfry of the village church. His latent instinct for music was brought out by a vagabond fiddler, whom Verdi failed not to remember thirty years later, and found vent on the keyboard of an old spinet which he still possesses. After holding the post of village organist, and directing a Philharmonic Society at the neighbouring town of Busseto, we find him applying in his nineteenth year for admission to the Conservatoire at Milan and failing to satisfy his examiners. He studied accordingly as a private pupil under Lavigna, and on the death of Provesi, the leading musician of Busseto, succeeded him in most of his emoluments, though a certain section of the townsfolk, including the clergy, espoused the cause of a rival, Ferrari, with such zeal that the peace of the neighbourhood was seriously disturbed. Marrying early, he lost his wife and both children within the space of a few months, before he had completed his twenty-seventh year, and, prostrated by the shock, resolved to renounce the career of a composer for ever. This decision was, fortunately for the world, upset by the persistence of Merelli, the *impresario* of the Scala at Milan, and the tempting character of the libretto of "Nabucco" which he furnished him with. On March 9, 1842, "Nabucco" was performed, and Verdi launched on the floodtide of success, which never afterwards ran wholly dry. A special feature about this pleasant volume is that it clears up a good many disputed points—e.g., the date of Verdi's birth, his familiarity with Mozart's "Don Giovanni," &c. Where good stories abound so plentifully it is hard to make extracts. Under these circumstances it is fairer to the author to bid our readers consult the original for themselves, a piece of advice for which we can securely count upon the gratitude of all who take it.

I will magnify Thee, O God (Psalm 145). Composed by J. Maude Crament. [Novello, Ewer and Co.]

MR. CRAMENT'S church compositions have often received favourable notice in THE MUSICAL TIMES, but the above is a more ambitious work than anything we have hitherto seen from his pen, and in saying that he has been equally successful we are according him no light praise. Structurally his setting of the 145th Psalm consists of nine numbers, of which five are choral. The style of the music is essentially broad, dignified, and church-like, never once descending to mere prettiness, though there is no lack of melody in the solo music. From this point of view the most attractive number is a soprano and tenor duet, "The Lord is nigh," but the most powerful writing is to be found in a baritone solo, "The Lord upholdeth." All the choruses contain evidence of the composer's skill in counterpoint and fugue, the most elaborate being No. 5, a five-part fugue coming to an imposing climax. Two excellent anthems could be made by dividing the work at this point, but it would also be effective performed in its entirety in the concert-room, for which purpose it has been scored for full orchestra.

The day is done. Part-Song. By George J. Halford. [Novello, Ewer and Co.]

THERE is so much of merit in this setting of some verses by Longfellow that we may point out how the composer has injured its chances of obtaining popularity. His music flows on with unceasing agreeable melody, but it is not divided into verses, and the absence of any repetition makes it appear formless and vague. Fortunately, the last few lines are the most attractive, so that the final impression is favourable.

Serenade in E flat, for Orchestra. Composed for the Philharmonic Society, by Thomas Wingham. Arranged as a Pianoforte Duet, by Ernest Kiver. [Novello, Ewer and Co.]

THIS Serenade, favourably noticed by us on its first performance at the Philharmonic Society last year, has been excellently arranged as a Pianoforte Duet by Mr. Kiver—so well, indeed, that those who have never heard it in its original form would scarcely suspect it to be a transcription. The graceful and refined poetical feeling displayed throughout the work—illustrative of Shakespeare's well-known lines, "How sweet the moonlight sleeps upon this bank"—will certainly require most sympathetic playing upon the part of both executants (the charming "Scherzino" more especially); but the sterling worth of the music will amply repay any care bestowed upon its rendering. Players who wish to recall the orchestral effects will find many valuable indications of the score.

The Trinity College, London, Calendar for the Academical Year, 1886-87. [A. Hammond and Co.]

NOT only is every information concerning Trinity College to be found in this Calendar, but its contents include the Regulations for Degrees in Music at the Universities of Oxford, Cambridge, Dublin, London, and Ireland, and a list of Doctors and Bachelors in Music of the United Kingdom. Specimens of the Musical Examination Papers set for the last year at the College are also given, and will be found highly useful—so much so, indeed, that the authorities will, we are certain, thank us for pointing out that there is an error in the fourth chord given at page 271, which, as it stands, is not a discord at all; no doubt a natural before the B is intended.

Twelve Original Voluntaries for the Organ and Harmonium. By Oliver King. [Novello, Ewer and Co.]

MUSIC intended for the organ or harmonium is usually most suited to the latter instrument, as the pedal board may be regarded as one of the most distinctive features of the pipe organ. This may be said of the little pieces before us, though no directions for registering are given. Still, most of them will do very well as organ voluntaries for amateurs who have not yet commenced to "feel their feet." Mr. Oliver King writes like a sound musician, and his pieces are all noteworthy for purity of style and expressiveness, simple as they may be. The gems are No. 5, a Pastorale, and No. 10, an Impromptu, but everyone is more or less pleasing.

The Professional Pocket Book, and Daily and Hourly Engagement Diary for 1887. [Rudall, Carte and Co.]

WE observe no new features in the present issue of this Pocket-book; but all those which characterised the many which have preceded it are carefully preserved, and we may therefore again commend it to the notice of all professional men.

FOREIGN NOTES.

ON the 18th of this month, one hundred years will have elapsed since, at the little town of Eutin, in Holstein, Carl Maria von Weber, the world-famed composer of "Der Freischütz," of "Euryanthe," and of "Oberon," first saw the light. The occasion will be made one of festivities throughout the Fatherland, and it is to be hoped that in this country also the event will not be entirely passed over. Our readers need not be reminded that it was for England the master wrote his last great work "Oberon," the first performances of which, in 1826, at Covent Garden Theatre, he conducted with his dying hand; and that shortly afterwards, on the fifth of June of the same year, he expired at the house of the late Sir George Smart, in London. At the composer's native town active preparations have been for some time on foot for an appropriate celebration of the forthcoming centenary, although it is still doubtful whether this will include the ceremony of laying the foundation-stone of the projected monument for which subscriptions have been for some time solicited. Partly on account of the latter being as yet far from sufficient to defray the expenses of a worthy memorial, and partly also on account of the unseasonable time of year, the above ceremony will probably be postponed until next summer, when, it is to be hoped, the prospect for a speedy realisation of the entire

scheme will likewise have brightened, and the stigma have been removed from the composer's countrymen that they so little honour one of their greatest musicians. We shall furnish a report of the commemorative performances in connection with the above centenary in our next number.

At the Vienna Hof-Theater a cycle of Weber's operas is announced to commence on the 5th inst. It will include the early opera "Abu Hassan," as well as "Freischütz," "Euryanthe," "Oberon," and the melodrama "Preciosa." A special performance of "Euryanthe" is to be given on the 18th inst. in commemoration of the jubilee of the composer's birth.

Weber's Cantata "Kampf und Sieg," composed in 1815 in commemoration of the Battle of Waterloo, and first produced in December of the same year at Prague, was revived on the 12th ult., at the second Concert of the Berlin Philharmonic Society, under the direction of Dr. Joachim. The performance was an excellent one, and the picturesqueness and dramatic fire of the composition aroused the enthusiasm of the hearers, and caused them to wonder why so noble a work by the great composer had been so long neglected.

Herr Nicolaus Oesterlein, a wealthy Viennese amateur, is about to establish in the Austrian capital a permanent Wagner Museum, which will comprise his own enormous collection of Wagneriana (books, pamphlets, manuscripts, portraits, prints, &c.), and to which, he hopes, other collectors will contribute their quota. The institution, which is to be open to all, is likely to furnish much valuable and interesting material to the student of what may be termed the Wagner epoch in the present century.

Count Hochberg, the new Director General of the Royal Theatres of Berlin, has issued an order to the artists of the opera enjoining them not to interrupt the action on the stage by advancing to the footlights to acknowledge the plaudits of the audience, and to accept recalls only at the conclusion of an act or of a tableau. A very sensible restriction this, and worthy of imitation!

The expenditure in connection with the Royal Theatres (opera and drama) of Berlin, during the past twelve months, has amounted to two and a half million marks. The Emperor's yearly contribution out of his privy purse is 450,000 marks; but in addition to this he also pays the deficit, which is generally very considerable, notwithstanding the fact that all the members of the Royal family have their boxes, for which they pay the due annual rent, and that for every performance "by command" of the Emperor, the latter pays the entire cost.

A most successful performance took place, on the 10th ult., at the Court Theatre of Dessau, of a new opera, entitled "Die Hochzeit des Mönchs" ("The Wedding of the Monk"), by Herr August Klughardt. Both the libretto (from the pen of Herr Pasqué) and the music are most highly spoken of, and the work is likely to make the round of German operatic stages.

A new opera, "Otto der Schütz," by Victor Nessler (the composer of "The Piper of Hamelin"), was brought out on the 15th ult., at the Leipzig Stadt-Theatre, with some success. The work is, however, characterised in the German press as generally weak, and deficient in those popular qualities which have rendered preceding productions of this composer so attractive to the masses. At the same theatre, Nessler's "Der Trompeter von Säckingen" (first produced here some two years ago), celebrated its one hundredth performance last month before a crowded audience, and in the presence of its fortunate composer.

Out of a total of 3,407 operatic performances given by twenty-nine of the more important German Theatres during the year 1885, no less than 526 were devoted to works by Richard Wagner.

A pianist of Riga, Herr Pohlitz, proposes during the present winter to play, in the course of eight Recitals, the entire number of Beethoven's pianoforte sonatas.

The following are the more important works which will be performed during the present season by the Philharmonic Society, of Vienna—viz.: Overture (J. S. Bach, first time); Overture "Leonore," No. 1, and Symphonies, Nos. 1, 3, and 5 (Beethoven); Overture "Carneval" (Berlioz); Suite "L'Arlesienne" (Bizet); Symphony, No. 4, and Pianoforte Concerto B flat major (Brahms); Scherzo Capriccioso, and Symphony, No. 2 (Dvorák, first time);

Serenade, No. 4 (Fuchs); Symphony (Heuberger, first time); "Faust" Symphony (Liszt, first time); Overture "Ruler of the Spirits" (Weber); "Siegfried Idyl" (Wagner); Symphonies (Haydn, Mozart, Schubert, Schumann).

Spontini's now seldom heard *chef-d'œuvre*, "La Vestale," was revived, on the 7th ult., at the Hof-Theater of Brunswick.

"Donna Diana," a new opera by Heinrich Hofmann, was performed for the first time, on the 15th ult., at the Royal Opera of Berlin, and was well-received, special applause being bestowed upon some incidental vales (vocal), the "ballet" music generally, and a quartet for male voices. The orchestration is said to be throughout highly effective. The leading press organs do not, however, regard the new work of the gifted composer as likely to obtain a permanent hold upon the *répertoire* of the Royal Institution in question.

The sixty-fourth Musical Festival of the Lower Rhine is announced to take place in Whitsun-week next year, at Düsseldorf, the Conductors being Herr Julius Tausch, of that town, and Dr. Hans Richter.

A season of "Popular Concerts," in the place of the now defunct "Euterpe" Concerts, was inaugurated at Leipzig on the 1st ult., under the direction of Herr Hans Sitt. The Concert was very well attended.

The well-known pianist, Herr Franz Rummel, is just now giving a series of most successful Concerts of chamber music at Berlin, in conjunction with several artists from the Meyder'sche orchestra. The undertaking meets with the warm appreciation of Berlin amateurs, while serving to enhance the already brilliant reputation of the Concert-giver, whose performances, at this and other concert institutions of the German capital, are referred to in most eulogistic terms by the leading press organs. Herr Rummel is expected to arrive in this country in the course of next month.

At one of the Symphony Concerts, under direction of Herr Hlavatch, recently given at St. Petersburg, the third part of the programme was devoted to English composers, when orchestral numbers by Mr. Prout, Dr. Mackenzie, and Sir Arthur Sullivan obtained a hearing, and met with a most favourable reception.

Anton Rubinstein's new Symphony (in A minor) was performed for the first time in public at one of the recent Gewandhaus Concerts of Leipzig, under the direction of the composer, and was most enthusiastically received. The eminent pianist-composer has, it is stated, accepted an invitation to give a series of seven Concerts in Madrid and Barcelona in the early part of next year. As on recent similar occasions, the great artist will repeat each performance for the special benefit of brother musicians in the above towns, who will be present at his invitation. Rubinstein's opera, "The Demon," completed its hundred representations last month, at Moscow.

Georges Bizet's opera, "Les Pêcheurs de Perles," was produced, for the first time on any German stage, on the 10th ult., at the Stadt-Theater of Düsseldorf.

Recent performances of "The Mikado" at the Frankfurt Stadt-Theatre have proved as successful as were the previous productions of that specifically English operetta at Berlin and Vienna.

A grand celebration in honour of the late Franz Liszt is being prepared by the Symphony Society of Antwerp, on which occasion the symphonic poems "Orpheus" and "Tasso" will be performed. M. Alexandre Siloti will play the "Wanderer" Fantasia, and the "Danse macabre."

Liszt's Oratorio, "Christus," was performed last month at Munich, under the direction of the court capellmeister, Herr Levi, and produced a deep impression. Among the solo vocalists was Herr Heinrich Vogl, Professor Hieber presiding at the organ.

A laurel wreath, handsomely wrought in massive silver, has been placed upon the grave of Franz Liszt, at Bayreuth, the gift of the members of the Imperial orchestra of St. Petersburg.

Among the posthumous papers of Franz Liszt, has been found a complete "Pianoforte School," in three parts, the right of publication for which was acquired, it is stated, some years previous to the pianist-composer's death, by the firm of Schubert, in Leipzig.

Albert Niemann, the veteran Wagner tenor, made his *début* last month before a New York audience in the part of *Siegfried*, in "Die Walküre," and met with a most enthusiastic reception.

At the University of Munich, a course of lectures has just been commenced by Dr. Muncker, on "The Dramatic Poems and Literary Writings of Richard Wagner," a fact which may be taken to indicate the growing appreciation amongst his countrymen of the important services rendered by the poet-composer in the field of national literature alone.

Several of Wagner's music dramas have lately been performed in Italy, notably at Rome and Florence ("Lohengrin") and at Turin ("Der fliegende Holländer").

M. Victor Wilder, the French translator of Wagner's book to "Die Meistersinger," has just completed a French version of "Tristan und Isolde."

At the projected Paris performance of "Lohengrin," early in next year, a translation of the text from the pen of M. Charles Nutter (said to be an excellent one) is to be used. M. Lamoureux is already busily engaged upon the mounting of the work at the Eden Theatre, and the forthcoming *première* is looked forward to with intense interest in Paris musical circles.

Wagner's "Tannhäuser" is in course of being mounted at the Teatro Liceo of Barcelona.

Herr E. Kretschmer has just completed the score of a new opera entitled "Schön Rothraut," which will shortly be produced on several German operatic stages.

Professor G. Engel, the much esteemed musical critic of the Berlin *Vossische Zeitung*, has just celebrated the twenty-fifth anniversary of his connection with that journal.

At the Paris Opéra Comique, rehearsals have commenced of M. Saint-Saëns's new Opera, entitled "Proserpine," for which MM. Vaquez and Gallet have written the libretto. It will probably be brought out in January next.

A comic opera, the libretto whereof has been suggested by Lafontaine's well-known fable of "La Cigale et la Fourmi"; and which bears the same title, was successfully brought out last month at the Gaîté Theatre of Paris. The music, which is said to contain many popular numbers, is by M. Audran, the composer of "La Mascotte."

The French Academy of Fine Arts has elected the Maestro Sgambati, of Rome, to a corresponding membership, in the room of his late friend and master, Franz Liszt.

It is said that M. Gounod, at the request of Pope Leo XIII., will spend some time at Rome during the present winter for the purpose of setting to music a number of hymns whereof the holy father is the author.

There were no less than 220 female candidates for admission to the pianoforte classes of the Paris Conservatoire this year, out of which number thirteen only were admitted to the advanced sections, and seventeen to the elementary classes.

The following are the more important works performed at the leading Concert institutions of Paris during the past month—viz., Châtelet Concerts: Overture, "Benvenuto Cellini," Symphonie Fantastique, "Oraison Funèbre," from "Symphonie Funèbre et Triomphale" (Berlioz); Overture "Coriolanus," Ballet music, "Prometheus," Symphony in F (Beethoven); Overture "Patrie," "Jeux d'enfants," Orchestral Suite "Roma" (Bizet); Violin Concerto (Bruch); "Ride of the Valkyries" (Wagner). Lamoureux Concerts: Symphony, D minor (Schumann); Overture, "Franks-Juges" (Berlioz); Prelude, "Tristan und Isolde" (Wagner); Overture, "Euryanthe" (Weber); Pianoforte Concerto, E flat (Beethoven); "Marche des Pélerins" (Berlioz); Minuet for strings (Handel); Rhapsodie Norvégienne (E. Lalo); "Siegfried Idyl" (Wagner). Concerts Populaires: Symphony, C minor (Beethoven); Symphony, D major (Mozart); fragments from "Die Meistersinger" (Wagner).

In No. 48 of the Paris *Le Ménestrel* is published the paper on "La Nature et L'Art," recently read by M. Gounod in the French Académie, and referred to in our last number.

At Madrid, a new operetta entitled "Jugar con fuego" was recently brought out with conspicuous success. The composer is the Maestro Ventura de la Vega y Barbieri.

Liszt's Oratorio "Christus" will shortly be performed, for the first time in the United States, by the Oratorio Society of New York.

The committee charged with the organisation of the festivities in connection with the forthcoming Papal Jubilee at Rome, has offered a prize for the composition of a hymn (in the Italian language) commemorative of the event. The successful competitor will be the recipient of a gold medal, bearing the image of Leo XIII., and the sum of 250 lire.

The libretto of the successful new opera "Flora Mirabilis," by the Maestro Samara, is being translated into German, with a view to the production of the work at a leading operatic stage in Germany.

An opera entitled "Edmea," by the young Maestro Catalani, recently brought out with much success at Milan, has met with equal favour on its production last month also at Turin.

At a recent performance of Verdi's "Aïda," at Budapest, the interpreters of the three leading characters sang their parts in as many different languages—viz., Italian, Polish, and Hungarian respectively; a veritable confusion of tongues, more especially in the concerted numbers!

A new operetta by Herr Zeller, entitled "Der Vagabund," was brought out at the Carl-Theater of Vienna last month, where it met with a most enthusiastic reception.

According to *La Riforma*, of Rome, the Maestro Verdi has given strict injunctions to his publishers to withhold the right of performance of his new opera "Otello" from any operatic stage where the *diapason normal* has not been adopted in the orchestra. Meanwhile, the long looked-for production, on any stage, of the veteran Maestro's new work, appears to be still a matter of uncertainty.

We have been requested to state that Mr. Lacey Baker, late Organist and Choirmaster at St. Paul's (American) Church, in Rome, has been nominated an Associate of the Royal Academy of Santa Cecilia of that capital.

M. Adolphe Jullien, the well known French musical savant, has just published an elaborate and copiously illustrated Life of Richard Wagner. The following passage, quoted by a contemporary from the work, may serve to show the author's appreciation of the Bayreuth master:—"Those who saw him as he was, sometimes indulging in unrestrained gaiety, now pouring out a torrent of jokes and laughter, anon furious, not respecting in his attacks either titles, authorities, or friendships, always obeying the irresistible *élan* of the first impulse, could not too severely reproach him for his lack of taste, the want of tact and delicacy of which he was guilty; if a Jew, one was tempted to forgive him for his pamphlet on 'The Judaism in Music'; if one was French, to pardon him for his buffoonery upon the capitulation of Paris; if a German, to overlook the insults he heaped upon the land of the Teuton; just as we forgive Voltaire for 'La Pucelle,' Shakespeare for certain plaisanteries and sonnets, Goethe for some ridiculous pieces, and Victor Hugo for some speeches. We take Wagner for what he was, full of defects—perhaps, because he was full of genius, undoubtedly a superior man, one of the greatest and most extraordinary beings that the century has produced."

Under the title of "L'opéra et le Drame musical d'après l'œuvre de Wagner," another volume relative to the Bayreuth reformer has just been issued in Paris, the author being M^{me}. Henriette Fuchs. The work is prefaced by a letter written by M. Sully-Prudhomme, a member of the French Académie.

Dr. Langhans's important new work, "The History of Music in the 17th, 18th, and 19th centuries" (Leipzig: F. E. C. Leuckart, 2 vols.), has just been completed, and will shortly be reviewed in this journal.

Under the chief editorship of M. Edouard Dujardin, a new monthly journal, devoted to literature and the arts, has been founded in the French capital, entitled *La Revue Indépendante*.

The *Wiener Signale*, a Viennese music journal occasionally quoted by us, has ceased to appear.

The Paris correspondent of the *Daily Telegraph* writes to that journal under date the 16th ult.: "M. Jouvin, whose musical criticisms were at one time read as eagerly as the *feuilletons* of his more famous contemporaries, Jules Janin, Théophile Gautier, and Paul de Saint Victor, has just died at the age of seventy-six. His articles in the *Figaro*, written with much acumen, and in a quaint style, somewhat like that of Chorley, the critic of the *Athenæum*, were

always signed 'Benedict.' He was the son-in-law of M. Villemessant, the founder of the journal."

At Brioni (Italy), died, at the age of forty-nine, Cesare Casiraghi, a popular composer of ballets and operettas, the librettos of some of the latter having been written in the Milanese dialect.

The death is announced, last month, at Dresden, of the widow of Conradin Kreutzer, the composer of "Das Nachtlager in Granada," whom she has survived by nearly forty years.

CORRESPONDENCE.

GIESECKE; AND THE ROYAL IRISH ACADEMY OF MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The statement in THE MUSICAL TIMES of November 1, that Giesecke, the reputed author of the libretto of Mozart's "Zauberflöte," subsequently became Professor of Natural History in Dublin, is quite correct. He was Professor of Natural History in the Royal Dublin Society for many years. Doctor George Hatchell, State Physician in the household of His Excellency the Viceroy of Ireland, tells us that Charles Giesecke (pronounced here Giesécke) lectured on mineralogy in the year 1826. There is a catalogue of minerals, forming the collection of the Society, made by him in the year 1832. Doctor Hatchell attended his lectures, and remembers the somewhat strange-looking little man very well. To come to a more modern musician, he also recollects attending a dancing academy kept by the father of Michael Balfe, in a street near Merriem Square, Dublin. It was the custom to have a violin-player to play for the pupils while learning, and in this instance the violinist was Michael Balfe, a bright-eyed, light-haired little boy. He was in future days the eminent composer. It is interesting to be thus brought, as it were, into converse with one who was acquainted with the greatest musician that ever lived, and also with a composer who, occupying a far humbler niche in the temple of Art, still shares with the great master the admiration and affection of all lovers of music.

Allow me to make a few remarks on the letter in THE MUSICAL TIMES complaining of the inefficiency of the Royal Irish Academy of Music. Considering that the writer was for many years Professor of Singing in the Academy, and that the classes are pretty much on the basis framed by him, the complaint is, at least, ungenerous. No one is better aware than the writer of the letter of the early struggles of the Academy for existence, and that the observation of a friendly critic would rather be the wonder how it has existed and prospered at all, than that it should be deficient in some branches of musical education entailing additional expense.

The charges against the management of the Academy were made pending the allocation of the Coulson Fund. They have long since been refuted and publicly withdrawn by their promoters. The administration of the Coulson Fund through the Academy was resolved on by the Corporation of Dublin, and subsequently sanctioned by a decree of the Court of Chancery.

The alterations in the management of the Institution are few and unimportant, and were considered necessary to give legal validity to the application of the fund.

I am, Sir, your obedient Servant,

J. W. BRADY,

Hon. Sec., Royal Irish Academy of Music.

November 12, 1886.

P.S.—Since writing the above I learn that Charles Giesecke was knighted, and an admirable oil portrait, by Raeburn, of Sir Charles Giesecke, hangs on the walls of the Royal Dublin Society.

MUSIC IN DUBLIN.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—There is one paragraph of the letter appearing on the above subject in your November number which, as it concerns the musical Society of which I am the founder and Conductor, I trust that you will permit me to answer. It reads as follows: "I may mention that there is also an

Orchestral Union in Dublin, but I do not think it has been much of a success." Allow me to give an unqualified contradiction to this statement for the following reasons:—

The Orchestral Union, a combination of local professional and amateur elements, never was in such a prosperous condition, artistically and financially, as it happens to be at the end of this, its seventh, season. Any person acquainted with the difficulty of founding an Orchestral Society will know that it takes considerable time to bring a band to a state of efficiency; but from the incentive given to the amateurs to study, and the assistance I have received from the members of the musical profession, we are now in a position to perform such works as the earlier of the Symphonies of Beethoven, the Mendelssohn Concertos, the standard Overtures, &c.

The committee are thoroughly satisfied with the successes that have been gained, and with the result of their efforts to remove the imputation that "Dublin does not possess an orchestra," towards which end they are at length within measurable distance.

I may, in conclusion, be permitted to call attention to the fact that "Hibernicus" has bestowed warm approval upon one of the musical Societies of our metropolis which, as a matter of fact, has not shown any sign of vitality for the past twelve months.

I am, yours faithfully,

W. H. TELFORD.

THE ORGANIST AT THE FIRST PERFORMANCE OF "ELIJAH."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In the obituary notice of James Stimpson in your current issue, you, in common with other biographers (including Sir George Grove in vol. iv., p. 46, of his Dictionary), are in error. Allow me to say that Mr. Stimpson did not play the organ at the production of Mendelssohn's "Elijah" at Birmingham in 1846. The organist on that memorable occasion was the late Dr. Gauntlett. Confirmation of this can be found by referring to a letter from Mr. Stimpson in *The Lute* of February 15, 1883, p. 46, where, speaking of the first performance of "Elijah," he says, "he (Dr. Gauntlett) played from an organ part only, and I 'turned over' for him." Such authoritative evidence is conclusive.—Yours faithfully,

F. G. EDWARDS.

Canfield Gardens, Hampstead, N.W.,
November 9, 1886.

EMPLOYMENT OF FEMALE VOICES IN CHURCH CHOIRS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Why should not women's voices be used more extensively in church singing, even where there are surplined choirs? In nearly all churches where there is a chancel screen, one or two rows of women could be placed behind the surplined choir where they would not be obtrusively visible. I suppose there is no doubt that women's voices are far superior to boys' in richness, sweetness, and purity of intonation. I know one church in London where this plan is carried out with a very good result, and I should be glad to hear of any others where this practice prevails.

CANTATRICE.

TO CORRESPONDENTS.

. Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERGAVENNY.—The Orchestral Society gave its first Concert at the Town Hall, on Thursday, the 4th ult., under distinguished patronage. The principal singers were Mrs. G. Howell (*nee* Bishop), Miss Augusta Morgan, Mr. Walter N. Phillips, and Mr. William Jones (William Howy). The Society was formerly known as the "Abergavenny Amateur String Band," and early in the present year a change of Conductorship was deemed advisable, when the *bâton* was placed in the hand of Mr. C. C. Caird, a resident local professor, under whom a great improvement has been effected. The selections included Mendelssohn's *Cornelius March*, Czibulka's "Stephanie Gavotte," Boieldieu's Overture to *La Dame Blanche*, Balfe's Overture to *The Bohemian Girl*, and a selection from the opera of *Patience*, in all of which the orchestra was highly efficient.

ABERYSTWYTH.—Harvest Thanksgiving Services were held at Trinity Church, on Friday, October 29. The music comprised Venite in A, *Savage*; Te Deum and Benedictus, Gregorian Tones, arranged by Dr. Stainer (third series); Anthem, "O give thanks unto the Lord," Sir G. Elvey; Kyrie in G, Gounod; and Magnificat and Nunc dimittis, Gregorian Tones, arranged by Dr. Stainer (third series). The services were excellently rendered by the choir, under the direction of Mr. Richard James, Choirmaster. Mrs. A. J. Hughes presided at the harmonium with much ability.

ALFORD.—In aid of the Recreation Ground Fund, an amateur Concert was given in the Corn Exchange, on October 28, which was well attended. The principal vocalists were Mrs. Northie, Mrs. Kell, Miss Johnson, Messrs. Reed, Kell, Whipham, H. Coney, and the Rev. G. S. Tyack. The Excelsior Band played two selections with much success, and the Concert concluded with the National Anthem.

AMBERGATE.—On Monday, the 8th ult., a Concert was given before a large audience. The vocalists were Miss Hearnden, Miss Jessop, Miss Summerside, Mr. Hague, and Mr. Bedson (of Manchester); Miss Curzon, solo violin. Part-songs were excellently rendered under the Conductorship of Mr. Walter W. Windle, Organist of Belper Church, who accompanied throughout, and played pianoforte duets with his pupils, Miss Lee and Miss Golithly.

ASHTON.—At the Wesleyan Chapel, Stamford Street, on the 10th ult., Mr. J. Buckley Thompson gave an Organ Recital before a large congregation. The performer rendered a programme selected from the works of the standard composers with consummate skill, which, considering that he is quite blind, and consequently plays entirely from memory, was indeed a remarkable feat, and created a marked effect upon his hearers. Madame Farrar-Hyde contributed several songs, which were deservedly received with much favour, one being warmly re-demanded.

BARNARD CASTLE.—The *Hymn of Praise* and Cowen's *Rose Maiden* were performed on the 12th ult., by the Sacred Harmonic Society. The artists engaged were Miss Winnie Beaumont, Miss Helen Lee, Mr. G. H. Welch, and Mr. Hopkinson. There was a band and chorus of about 100, Mr. W. Raper conducting. The soloists acquitted themselves to the entire satisfaction of the audience, the important part of the *Rose Maiden* being excellently sung by Miss Beaumont.

BELFAST.—The first Subscription Chamber Concert of the season in connection with the Belfast Philharmonic Society, took place on the 5th ult., in the Ulster Minor Hall. The celebrated Heckmann Quartet had been engaged for the occasion, and their splendid performance of some of the most characteristic works of the great composers, furnished a rich treat to the subscribers and their friends. The programme also included Beethoven's Sonata in G, for pianoforte and violin, excellently played from memory by Herren Beyschlag and Heckmann. The vocalist was Mr. Benson. The first Subscription Concert of the season was given by the members of the Philharmonic Society on the 12th ult., in the Ulster Hall. The solo vocalists were Miss Robertson, Madame Antoinette Sterling, Mr. Orlando Harley, and Signor Foli; Signor Bottesini, solo contra basso; Signor Papini, solo violin; Miss Marie Olson, solo pianoforte; and Mr. Sidney Naylor, Conductor and accompanist. The programme was miscellaneous, and included Mozart's *Offertorium* "Thou, Lord, art merciful," and Haydn's *Motet*, "Distracted with care and anguish," both these selections being admirably rendered by the choir, under the skilful direction of Herr Beyschlag, who was enthusiastically received. The Concert was one of the most successful ever given by the Society.

BODMIN.—The Harvest Thanksgiving Service was held in the old Cathedral Church on the 16th ult. The Te Deum was sung to Sullivan in D; Magnificat and Nunc dimittis to Dykes in F. The chief feature in the service was the excellent rendering of the Anthem "It came even to pass" (Ouseley), which exhibited the capabilities of the choir, the resources of the organ, and the ability of the organist. The solos were taken by Masters Middle and S. Rowe, Messrs. Skinner and W. Rowe. An excellent Recital was given on the fine three-manual organ by the Organist and Choir Director, Mr. C. E. Juleff, F.S.Sc.

BOLTON.—There has been quite an agreeable variety of Concerts in the town during the month. On the 3rd ult., Miss Wild and Mr. Pimblett were the principal vocalists at a meeting promoted by the local Art Club. On the evening of the 6th, popular Concerts were given in the Town Hall and the Temperance Hall (the former conducted by Mr. Mullineux, the Borough Organist, and in which the Broughton Church Choir took part). On the 17th, Miss Robertson, Madame Sterling, Mr. O. Harley, and Signor Foli were the vocalists at a Grand Concert, and Miss Marie Olson, Signor Papini, and Signor Bottesini the instrumentalists. Mr. Charles Hallé, Signor Rieggart, M. Vieuxtemps, Herr Bernhardt, M. Brosa, and Mr. R. Johnson gave a Chamber Concert in the Town Hall, on the 20th ult.—A Concert was given in the Temperance Hall, on the 6th ult., under the auspices of the young men in connection with Hallinwall Road Wesleyan Sunday School. The principal vocalists were Miss Bessie Holt, R.A.M., Mr. Edmund Badger, Mr. H. Taylor, and the Eagley Choral

Society, conducted by Mr. H. Greg; solo violin, Herr Driessen; accompanist, Mr. R. Fryer. Miss Holt was highly successful in all her songs, Mr. Taylor was warmly and deservedly applauded, and Mr. Badger displayed an excellent tenor voice in both his solos. There was an efficient orchestra, led by Mr. Crompton, and conducted by Mr. A. Morris.

BRADFORD.—A successful Organ Recital was given in St. Mary Magdalene Church, on Monday evening, the 8th ult., by Mr. Arthur Ingham, Organist of the Church. The programme included selections from the works of Guilmant, Widor, Morandi, Hopkins, and Mendelssohn, all of which were well rendered.

CARLETON, MON.—Mrs. Alfred Morris, L.R.A.M., held her annual Students' Concert at the Lesser Park Hall, on Monday, the 1st ult. The programme, which was well rendered, included pianoforte solos, duets, part-songs, &c. The students, as usual, evinced marks of careful training, attacking the choruses with precision. Mr. A. Morris ably conducted.

CHATHAM.—The Congregational Church having been repaired and decorated, and a new three-manual organ erected therein, a series of Concerts and Organ Recitals have been given, at which several London organists and vocalists have been engaged. On Wednesday evening, October 27, Dr. C. J. Frost was organist, and Madame Clara West and Miss Lottie West were the vocalists.—On Wednesday, the 17th ult., a Concert was given at the Ebenezer Congregational Church in aid of the Restoration Fund. Dr. Charles W. Pearce gave several organ solos in a masterly manner. The vocalists were Miss Kate Winter and Miss Louie Harper. The Mendelssohn Quartet, consisting of Messrs. Henri Riviere, Fred Banhoff, George Curtis, and Charles Bernard, gave four quartets during the evening, and were deservedly well received; their rendering of Gounod's "O Lamb of God" and "As the hart pants," being particularly fine. Mr. T. R. Douse accompanied the vocal solos.

CHICHESTER.—Mr. Seymour Kelly's seventh annual Concert took place on the 4th ult. The following artists were engaged.—Madame Adeline Paget, Madame Antoinette Sterling, Mr. Joseph Heald, and Mr. Farley Sinkins. Solo pianist, Miss Marie Olson; solo violinist, Signor Papini; Conductor, Mr. F. Abernethy, F.C.O.

COVENTRY.—On Tuesday evening, the 16th ult., the first of a series of Organ Recitals was given in St. John's Church, by the Organist, Mr. G. J. Robertson, F.C.O. The programme was selected from the works of Handel, Bach, Mozart, Chauvet, Batiste, Sullivan, Wely, and Gounod. There was a large attendance, and the various pieces were played in excellent style.

DINGWALL.—A successful Concert was given in the Masonic Hall, on the evening of Friday, the 19th ult., by the choir of the Northern Counties' Institute for the Blind. Sir Kenneth Mackenzie, Lord-Lieutenant of the county, presided, supported by Provost Ross and Mr. Dewar. The programme comprised part-songs by Mendelssohn, Weber, &c., with some Gaelic airs and choruses, all of which were highly appreciated by a large audience. Miss Ross accompanied on the pianoforte, and by request, played at the close, a Valse by Chopin.

EASTRY, SANDWICH.—Selections from the works of Handel, Beethoven, Costa, Sterndale Bennett, Schumann, Stainer, and other well known authors, were performed in the Parish Church, on Friday afternoon, the 18th ult., by a select choir. The principal solos were well rendered by Miss Hoiday and the Rev. F. Savage. The Quartets, "God is a Spirit" (Bennett) unaccompanied, and "O come every one that thirsteth," from *Elijah*, were excellently sung by the Misses Rae, Mr. A. Yarrow, and the Rev. F. Savage. The choruses were also given with precision and good effect. Mrs. Rae and Mrs. Leggett were efficient accompanists. The Offertory amounted to over £6, and was devoted to the fund for warming and lighting the church during the winter.

HARROW GREEN.—A Concert was given on Tuesday, the 2nd ult., Mr. H. B. Andrews being the Conductor, and also playing two pianoforte solos of his own composition. Miss Adela Duckham, a student at the Guildhall School of Music, gave two violin solos in a very skillful manner, and was much applauded. The other artists were the Misses Standridge, Miss Guillermo, Miss J. Holden, Mrs. Wells, and Messrs. Barter, Steele, Bridge, Maddis, and Wells.

HEAGE, DERBYSHIRE.—At the Harvest Festival recently held in the church, an Organ Recital was given before the service by Mr. Walter W. Winder, Organist of Belper Parish Church, who played works from Handel, Lemmens, Batiste, &c., and a March of his own. The choir, trained by Mr. Winder, sang Goss in A, and "O Lord how manifold."

HEREFORD.—The lay Vicars' annual Concert, which took place in the Shire Hall, on the 4th ult., was attended by a large audience, and was patronised by the Bishop, clergy, and gentry of the neighbourhood. Besides glee by the Cathedral lay vicars, solos were sung by Miss Winnie Beaumont, Mr. R. Grice, and Mr. T. Kemp, all of whom were exceedingly well received; and the eminent violinist, Mr. Carrodus, contributed three solos with considerable effect.

HOBART.—A full Choral Service was held at St. John's Church, New Town, on Tuesday, September 14, in connection with the dedication of the new organ, built by Messrs. Hill & Co. (London). Mr. J. J. Hardman, the Organist, displayed the excellent qualities of the instrument to the greatest advantage. The Anthem, taken from Mozart's *Twelfth Mass*, was well rendered. The sermon was preached by the Bishop.

HOLLINWOOD.—On Sunday, October 31, Farmer's Mass in B flat was rendered by the choir at Corpus Christi Church in a highly creditable manner. "O Jesu Pastor" (Winter) was well sung as an Offertorium, and at Vespers, Novello's arrangement of "Ave Maria" was given. Mr. J. Greaves was the Organist, and Mr. J. Ross conducted.

HULL.—Under the auspices of the Church of England Sunday School Association, the teachers' annual Entertainment was held in St. Paul's Mission Hall, on the 15th ult. An Organ Recital was given in St.

Paul's Church by Mr. W. T. Marshall, several addresses were delivered, and a well-selected programme of sacred music was excellently rendered.

ILFORD.—The Vocal Union gave its third Concert in the Reading Room on the 18th ult., the chief item of the programme being A. R. Gaul's sacred Cantata *The Holy City*, which was warmly received. The accompaniments were performed by a small orchestra of the usual stringed and wood-wind instruments, pianoforte, and harp. The principal vocalists were Miss K. Nicholls, Miss Rose Dafforne, R.A.M., Mr. T. P. S. de Jastrzebski, and Mr. E. Storr. The choral portions were very satisfactorily performed, the two unaccompanied choruses ("For God so loved the world" and "The fining pot is for silver") and the double chorus ("Let the heavens rejoice") being especially deserving of mention. Miss Nicholls, Miss Dafforne, and Mr. de Jastrzebski, in addition to taking the principal parts in the Cantata, also contributed songs in the second part with much success. The hall was crowded. Mr. Alfred Storr conducted.

ILKLEY.—The first of the six Subscription Concerts of the Vocal Society, was given at the Congregational Lecture Hall, on October 25. The artists were Madame Henrietta Tomlinson (vocalist), Herr Otto Bernhardt (first violin), M. Speelman (second violin), Herr Hunne-man (viola), Mr. H. Smith (violinello), and Conductor, Mr. S. Midgley, who presided at the pianoforte. All the instrumental selections, especially Beethoven's Quartet in E flat, and Haydn's Variations on "Hymn to the Emperor," won warm and well deserved applause, and Madame Tomlinson's vocal pieces were thoroughly appreciated and cordially received.

LANCASTER.—The performance of Sir Arthur Sullivan's *Martyr of Antioch*, by the Choral Society, on the 19th ult., attracted a large audience. The principal parts were excellently sung by Mrs. Hutchinson, Miss Emily Dones, Mr. Holberry Hagyard, and Mr. Musgrove Tufnail. The picturesque solo and chorus "Io Pagan," admirably sung by Miss Dones and the Choir, was redemanded; and Mrs. Hutchinson, in the Martyr's final song, made a profound impression. The band was selected from Mr. Hall's orchestra, and Mr. Dean officiated as Conductor.

LEAMINGTON.—During the week ending on the 6th ult., the Dedication Festival was observed at the Parish Church, which was beautifully decorated for the occasion. On the Monday, Mr. Frank Spinney gave an Organ Recital, and Wednesday was set apart as a special day for the choir, the chorists numbering over 300. The Processional Hymn, "St. Winifred," written by Mr. Spinney especially for the Festival, was given with much effect. An excellent sermon, advocating the powerful influence of music, was preached by the Rev. E. Husband. Mr. Spinney ably presided at the organ during the Festival week.—The fifth Orchestral Concert, in connection with the Musical Society, was given in the Theatre Royal on Saturday, October 30. The Symphony was Beethoven's No. 8, in F, of which the orchestra gave an excellent reading. Mr. Carrodus played Mendelssohn's Violin Concerto, and also his arrangement of Scotch melodies. The Hon. Mrs. R. H. Lyttelton was the vocalist. The band also played Auber's Overture to "Zanetta," and a Pizzicato movement by Langey, "The Mandolin." Mr. Frank Spinney conducted.

LINCOLN.—Mr. Barraclough's forty-second Concert took place in the Masonic Hall, on the 5th ult., before an enthusiastic audience. The artists were Miss Robertson, Miss Agnes Jansen, Madame Antoinette Sterling, Mr. Orlando Harley, and Signor Fofi (vocalists), Signor Botte-sini (contra-basso), and Signor Papini (violinist); solo pianoforte, Miss Marie Olson; Conductor, Mr. Sydney Naylor.

LLANELLY.—At the Dedication Festival at All Saints' Church, on All Saints' Day, the Anthem was "What are these" (Stainer), and on Sunday and the concluding Service, "Hear my Prayer" (Mendelssohn). The debt has been cleared during the Festival. The Services were under the direction of Mr. Arthur W. Swindell, Organist and Choirmaster.

LONDON DERRY.—On October 29, the choir and congregation of St. Augustine's Church entertained their Organist, Mr. Wilby, at a social meeting, in order to take leave of him previous to his departure for Portrush. The chair was taken by the rector, the Rev. J. P. Tegart, and, after a Concert performed by the choir of the church, Mr. Wilby was presented with a gold watch, as a token of the high appreciation of his services during his long connection with the Church.

LOUGHBOROUGH.—Mr. J. Addison Adcock's third annual Concert was given in the Town Hall, on the 1st ult., before a large audience. Mrs. Mason, R.A.M., and Mr. Alfred Page were the vocalists; solo zither, Mr. J. V. Woodward; cornet, Mr. W. W. Waddington; trombone, Mr. J. Branstorn. The Leicester Amateur Anæmic Union, comprising—oboe, Mr. T. Rowlett; clarinet, Mr. F. Rowlett; bassoon, Mr. T. A. Wykes; and pianoforte, Mr. H. B. Ellis, F.C.O., contributed operatic selections from *Der Freischütz* and *The Mikado*, specially arranged by Mr. T. Albykes. Mr. Adcock's Amateur Band of fifty performers also added much to the interest of the Concert by their excellent rendering of several orchestral pieces.

LOUTH.—A Concert, in aid of the Parish Church School Funds, was given in the Town Hall, on the 11th ult. The programme contained an excellent selection of songs, madrigals, and vocal and instrumental quartets. The vocalists were Miss Dora Woodville, Miss E. K. Colam, Mr. G. H. Gregory, Mus.Bac, Oxon., and Mr. C. B. King. A band of sixteen ladies and gentlemen played an Overture and part of a Symphony. Mr. G. H. Porter, Organist of the Parish Church, was the accompanist and director.

MANCHESTER.—The second Concert of the fifty-third session of the Gentlemen's Glee Club was given at the Albion Hotel, on the 2nd ult., Mr. R. A. Armitage being the president for the evening, and Mr. Frevillier and the Rev. T. Taylor-Evans the vice-presidents. The high character which the choir of the Glee Club has so long enjoyed was fully maintained, and the singing of the various madrigals, glees, and part-songs elicited the warmest applause. The vocalists were Miss Conway, Miss Jessie Moorhouse, Miss Marie Watson, Miss Louisa Bowmont, Miss Alice Walker, Miss Maud Yates, Messrs. Marriott, Kendal Thompson, N. Dumville, J. Grimshaw, J. Whittaker,

A. S. Kinnell, and J. Barrow; Mr. Irvine Dearnaley officiating as Conductor. A new part-song by Mr. W. J. Young, to Shakespeare's words, "Who is Sylvia," was much admired.

MONTREAL.—Madame Trebelli sang with great success before a large audience on Friday, October 22. The Concert was under the directorship of Mr. Charles A. E. Harris, late Organist of the Cathedral.

NEWBURY.—A successful Concert was given on the 16th ult, at the Town Hall, at which the following artists assisted:—Miss Rose Moss (whose rendering of the Scena from *Der Freischütz*, "Softly sighs," gained her an encore) Miss Annie Morley (who created a great impression with "The Better Land"), Mr. G. H. Bates, Mr. Egbert Roberts, and Mr. Bramley. The instrumental portion of the programme was sustained by Mr. T. Adams (solo flute), and Mr. W. W. Hedgecock (solo pianist and Conductor).

NEWCASTLE-ON-TYNE.—At the People's Concert, on October 30, the vocalists were Miss Clara Dowle, Mr. J. Fielding, Mr. C. S. Choles, and Mr. Walls. Dr. Rea's organ solos were received with much applause, and Miss Dowle was highly successful in all her songs. The solos and part songs of the other artists were also much appreciated. A series of special Sacred and Classical Concerts was given in the Art Gallery, on the 12th and 13th ult., by Mr. Wallis A. Wallis's Concert Party, consisting of Miss May Allen, Miss Jessie Hudson, Miss Florence Hudson, and Mr. Hugh Laurence. Miss Allen's success was most pronounced, and Mr. Wallis in his solos, exhibited a well trained voice. Messrs. Alderson and Brentnall gave the first Concert of their fourth series of Orchestral Concerts, with Mr. Hallé and his orchestra, in the Town Hall, on the 15th ult. The vocalist was Miss Annie Albu. There was, as usual, a large and enthusiastic audience. The principal items of the programme were Tchaikowski's Piano-forte Concerto (Op. 44); Dvořák's Symphony in D (Op. 60); Liszt's "Rhapsodie Hongroise" in E, for orchestra; and excerpts from Wagner, Mendelssohn, and Weber.

NORTHAMPTON.—*Judas Maccabæus* was given with much success by the Choral Society on the 18th ult., and listened to by an audience of about 2000 persons. Miss Winnie Beaumont, Madame Alice Grey, Mr. Holberry Hayard, and Mr. R. Grice were the solo vocalists, and Mr. Brook Sampson, Mus. Bac., conducted with skill.

NORWICH.—A Concert was given in St. Andrew's Hall, on the 10th ult., by the Messrs. Howlett. The vocalists were Miss Robertson, Madame Antoinette Sterling, Mr. Orlando Harley, and Signor Foli; instrumentalists, Miss Marie Olson (piano), Signor Papini (violin), and Signor Bottesini (contra-basso). The programme was well selected, and all the artists received with the greatest enthusiasm.

PARSONSTOWN, IRELAND.—The annual Harvest Festival was held in the Parish Church, on Sunday, the 14th ult. The Anthems were "Ye shall dwell" (Stainer) and "The eyes of all" (Clare), both of which were very well rendered. The musical portions of the services were conducted by the Organist, Mr. Vincent Sykes, L.M.S., T.C.L., who played as voluntaries, *Allegretto* and *Grand Chorus* (Guilmant) and *Sonata in A* (Mendelssohn).

REDBILL.—A Concert was given in the Market Hall, on Thursday evening, the 4th ult., the proceeds of which were devoted to the funds of the Redbill Literary Institution. The vocalists were Miss Beata Francis, Miss Fete Milner and Mr. Frame; some excellent part-songs being given by eight members of a London Male Voice Choir. The instrumental portion of the Concert was performed by Miss Clara Titterton, R.A.M., violin; Mr. F. C. Pawle, violoncello; and Mr. Giuseppe Dinelli, pianoforte. Mr. W. E. Bartlett was an efficient accompanist.

SADDEN, LANCASHIRE.—Mr Thomas Sharples, Choirmaster of St. Nicholas' Church, gave his eighth annual Ballad Concert in the British School on the 13th ult., before a large audience. The vocalists were Madame Henrietta Tomlinson, Miss Marianne Tomlinson, Mr. Tom Buckland, Mr. H. Rickard, and Mr. George William Nicholson; accompanist, Mr. Fred. Myers.

SADDLEWORTH.—An excellent performance of Handel's *Messiah* was given on the 6th ult., the principal vocalist being Miss Marjorie Eaton, whose singing of "Rejoice greatly," "Come unto Him," and "I know that my Redeemer was much appreciated. Messrs. Whittaker, T. H. Tanner, and J. W. Tanner, were also thoroughly efficient. Mr. Hudson presided at the organ, and Mr. Howard Lees conducted.

STAFFORD.—The organ at St. Mary's Church has been much improved by the addition of pneumatic action to the swell, the work having been carried out by Mr. J. C. Banfield, of Birmingham. On Monday, the 15th ult., an Organ Recital was given by the Organist, Dr. E. W. Taylor, F.C.O., when the new action proved equal to all expectation; the pressure required for each key being reduced from twenty-four to three ounces. The programme of music performed was varied and well selected.

STALYBRIDGE.—On Thursday evening, the 4th ult., the Harmonic Society gave its first Concert of the present season at the Mechanics' Institution. The programme was miscellaneous. The band and chorus, which have recently made considerable progress, acquitted themselves admirably under the baton of their esteemed Conductor, Alexander Owen, Esq. The programme included the Overture to *Don Giovanni*, Fandango by Zveretti, and Desormes' "Serenade des Mandolines"; and amongst the Gleees were Mendelssohn's "Departure," Hollingworth's "Life and health to England's Queen," Bishop's "Chough and crow," Webbe's "When winds breathe soft," &c. The soloists were Mrs. Lockwood, Misses Borsdale, Senior, Goddard, Taylor, Lawton, and L. Goddard; Messrs. Beaumont, Hudson, Strindale, Cooper, Atkinson, Hopwood, Rayner, and Hilton. The instrumental soloists were Mr. H. Bayley (violin), and Mr. W. Taylor (trombone).

TAUNTON.—On Thursday, the 4th ult., a very successful Compilimentary Concert was given, under the auspices of the Taunton Philharmonic Association, to Mr. T. J. Dudeney, L.R.A.M., in recognition of his valuable services in connection with the advancement of music in this neighbourhood. The vocal portions of the programme

were well rendered by Miss Agnes Larkcom, Miss Helms, Miss Marie Hayward, Mr. Theo. Taylor, and Mr. W. D. Powell. Amongst the instrumentalists were Miss Muckle, A.R.A.M., and Mr. A. P. Standley, F.C.O. (pianoforte). Mr. John Pridnam (violin), and Mr. A. W. Waite (cello), whose efforts both in solos and concerted music were highly appreciated. A pleasing feature of the evening was the performance of four unaccompanied part-songs by the Philharmonic Association. These were given in a manner worthy of the high reputation the Society has gained for its excellent chorus singing, and reflected the greatest credit on the careful training of Mr. Dudeney.

THORNTON HIATH.—The members of the Musical Society gave their first Concert of the thirteenth season at the Public Hall, on Monday, the 22nd ult. (St. Cecilia's Day), under the able Conductorship of Mr. Ernest Kivner. The works chosen for performance were Gounod's *Messe Solennelle* ("St. Cecilia"), the solos being ably sustained by Madame Wilson-Osman, Mr. Ormond Yearsley, and Mr. Prestidge Tabbs; and Van Bree's Cantata *St. Cecilia's Day*, Madame Wilson-Osman singing the solo parts with her usual ability and taste. The choruses were well rendered. Mr. Ernest Fowles presided at the pianoforte, and Mr. Alfred Godfrey at the organ.

TIMBURY, WILTS.—A Concert was given in the National School Room on the 23rd ult. The vocalists were Mrs. L. Laid Havard, the Rev. L. Laid Havard, and Mr. W. Toms; instrumentalists, Mr. Frank Bartlett (violin), Mr. Augustus Aylward (violinello and contra-basso), and Mr. E. White (piano). The programme included "Convien partir" and "Should he upbraid," sung by Mrs. Havard; "The Roll of the Drum" and "Maiden mine," by the Rev. L. Havard; and "The last of the Boys," by Mr. Toms. Mr. F. Bartlett received an encore for his violin solo "Espagnola" (Mauder), and Mr. Aylward had to repeat his solo.

WAKEFIELD.—A Concert was given by the members of the string band, in the Music Saloon, on Tuesday evening, the 2nd ult., under the able conductorship of Mr. Frank B. Wood. The vocalists were Miss Wilby and Mr. Thompson. The programme included a Trio for violin, violoncello, and pianoforte, well played by Messrs. D. Buttery, C. Wood, and Frank Wood; and a Vocal Waltz, rendered by pupils of the Lancastrian School, assisted by boys from the Trinity Choir.

WARMINGHAM.—On Monday, the 8th ult., a Concert was given in aid of the funds for the Choir of the Parish Church. The first part of the programme consisted of Barnby's *Rehearsal*, the solos in which were well sung by Mrs. Jeans, Mr. Hayden, and Mr. Higgs. The choir, under the conductorship of the Rev. G. L. Wallace, sang extremely well, attacking the fugal portions with remarkable steadiness. The second part of the programme was miscellaneous, the special features being the playing of Herr Berndt, of Marlborough College, on the violin, and of Mrs. J. M. Macdonald on the pianoforte. These accomplished artists gave an excellent rendering of the Andante and Finale from the Kreutzer Sonata (Beethoven), and Herr Berndt's solos were also highly appreciated.

WARWICK.—On Thursday evening, the 18th ult., Mr. W. H. Bellamy gave his third Recital in St. Mary's Church. On this occasion vocal selections from *The Messiah* and *Elijah* were given between the organ solos; and this circumstance, together with the fact that the Recital took place in the evening, attracted a crowded audience. The working classes assembled in large numbers, and the whole congregation behaved in a most seemly, reverent, and quiet manner, and appeared to appreciate the efforts made to afford them an opportunity of hearing sacred music of a high class within a sacred building. At the commencement of the Recital, the Vicar stood on the chancel steps and addressed a few words on the object of the Recital, which he said was to raise, elevate, and cheer the hearts of the listeners, and to make them value more and more God's gifts to His people. He urged them to be reverent, and try to enter into the spirit of the music, which would comfort the sorrowful, cheer the sad, elevate the earthly, and "bring all heaven before their eyes." After the Collect, "Prevent us, O Lord," the Recital opened with Handel's Occasional Overture, played with much skill and effect by Mr. Bellamy. The other organ solos were all of a high-class nature, and included music of a diversified character—simple, pathetic, majestic, and subtle, and such as would appeal to the soul as well as to the ear. The vocal selections were contributed by Hon. Mrs. R. Lyttelton, Miss Irvine, Miss Tibbly, Mrs. Grundy, the Hon. R. Lyttelton, and Mr. Bellamy. The *Messiah* solos were exquisitely sung by the Hon. Mrs. Lyttelton. In the absence of any audible recognition of the exceptional beauties of these excerpts, it is gratifying to record that the music was listened to with that reverential spirit which, after all, is the sincerest tribute both to the singer and the music. Miss Irvine sang "O, rest in the Lord," with true feeling, and showed herself to be the possessor of a fine contralto voice. Miss Tibbly and Mrs. Grundy shared the contralto music in "Cast thy burden" from *Elijah*, and the quartet parts were completed by the Hon. Mr. and Mrs. R. Lyttelton and Mr. Bellamy, and accompanied on the organ by Major Grundy.

WENDBURY.—On Wednesday evening, October 27, the Rifle Corps and Crown Tube Works Band gave their seventeenth annual Concert at the Town Hall. The principal vocalists were Miss Clara Surget, Miss Ellen Marchant, Mr. E. Longmore, and Mr. Bingley Shaw, of Southwell Cathedral. The band played several selections under their able Conductor, Mr. W. H. Blandford. Mr. J. T. Bissell was the accompanist.

WELLINGTON, N.Z.—The Harmonic Club gave the third Subscription Concert of its seventh season on October 9, when Sir Julius Benedict's Oratorio *St. Peter* was performed. The solo parts were sustained by Miss Campbell, Mrs. D'Arcy Irvine, Mrs. Barron, Miss Gillies, Messrs. Atkinson, Page, Hickson, F. V. Waters, and S. Kennedy. The second part of the programme included selections from Wagner's operas *Rienzi*, *Lohegrin*, and *Die Walküre*. Mr. C. Rous-Merten conducted, Mr. Robert Parker presided at the organ, and Miss Williams at the pianoforte.

WESTERHAM.—A Concert in aid of the funds of the Horticultural Society was given at the Public Hall, on the 16th ult., before a large

audience. An important feature in the programme was the violin playing of Miss Thompson, and praise must also be awarded for the excellent singing of the choir (under the able direction of Mr. E. H. Smith), an unaccompanied part-song, by Mendelssohn, being especially worthy of praise. At the close of the Concert, Major Board thanked the performers for their services, and paid a high compliment to Mr. E. H. Smith, who since he had become Organist of the Church had done very much towards improving the music.

WHITTINGTON MOOR.—Mr. T. Cooper gave his eighteenth annual Concert on the 1st ult. in the Congregational Church. The vocalists were Miss Annie Sewell, Miss Clara Cooper, Miss Lucretia Cooper, Master Lowell Cooper, Mr. H. Cooper, Mr. Thos. Cooper, and the Newbold Glee Union. Mr. Arthur Cooke presided at the pianoforte, and the Chesterfield Volunteer Prize Band was in attendance.

WOOLWICH.—An evening Concert was given in the Royal Assembly Rooms, on the 11th ult. The vocalists were Madame Clara West, Mr. Evan Jones, R.A.M., and Mr. J. Fitzgerald; instrumentalists, Miss Aida Fuller (violin), Mr. W. L. Barrett (flute), Mr. W. T. Barker (harp), and Miss K. T. Jones (pianoforte). One of the features of the evening was Madame West's rendering of Bishop's song "Lo, here the gentle lark," with flute obbligato.

ORGAN APPOINTMENTS.—Mr. Edwin D. Lloyds, Organist and Choirmaster to St. Peter's Parish Church, Paddington.—Dr. H. Walsley Little, Organist and Director of the Choir to Holy Trinity, Tulsa Hill.—Mr. Charles H. Moss, Organist and Choirmaster to Christ Church, Belfast.—Mr. Walter J. Lancaster, to St. Michael's College, Tenbury.—Mr. Herbert T. Lewis, Mus. Bac., Organist and Choirmaster to Kelvin-side Free Church, Glasgow.—Mr. T. Bernard Parley, Organist and Choirmaster to St. Mark's, Camberwell, S.E.—Mr. Lacey Baker, Organist and Choirmaster to St. Clement's Church; Organist and Choirmaster to the Guild of the Holy Cross; and Conductor of the St. Clement's Choral Society, Philadelphia, U.S.A.—Mr. A. C. Tonking, Organist and Director of the Choir to All Saints', Clapton.—Mr. Alfred T. Blanchett, A.C.O., to the Parish Church, Clewer.—Mr. J. E. Adkins, A.C.O., Organist and Choirmaster to St. Stephen's, East Twickenham.—Mr. Frederic W. Goodrich, to St. John the Baptist, Holland Road, Kensington.—Mr. W. E. Fairclough, A.C.O., Organist and Choirmaster to St. George's Church, Montreal, Canada.—Mr. Sydney Cross, Organist and Choirmaster to Westminster Chapel.—Mr. W. Houston Collisson, Mus. B., to the Church of the Holy Trinity, Rathmines, Dublin.—Mr. Egerton B. Harding, Organist and Choirmaster to St. Dominic's Priory, Newcastle-on-Tyne.—Mr. A. R. Hill, to Benson Parish Church.

CHOIR APPOINTMENTS.—Mr. Herbert W. Howard (Tenor), to Eton College.—Mr. Tom Richards (Tenor), to St. Augustine and St. Faith, Old Change.—Mr. Ernest Smith (Tenor), to Christ Church, Woburn Square, W.C.—Mr. W. H. Dawson (Bass), to York Minster.—Mr. Frank Henry (Alto), to St. Augustine and St. Faith, Old Change.—Mr. J. V. Bentley (Alto), to St. Andrew's, Ashley Place, S.W.—Mr. H. J. Walker (Tenor), to St. Andrew's, Ashley Place, S.W.—Mr. T. F. Coles (Bass), to St. Andrew's, Ashley Place, S.W.

Mr. W. H. Dawson writes to correct an announcement in our last number, in which we stated that Mr. A. McCall had been appointed Bass to York Minster. Mr. McCall has held the post many years, and Mr. Dawson was the last bass appointed.

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And the sea-eagle screams as he flaps in the shrouds,
Like a warning voice from the bursting clouds.

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It comes! the storm! the shrieking, shattering storm,
With the thunder's crash and the lightning's flash,
'Mid the yawning skies and the wild waves' dash!
See yonder, that form—'tis the fiend of the storm!
How he whirls the good ship in the might of his wrath,
To the gulf where the foam surges white in his path!
And a wild cry rings thro' the tempest shrill,
As she sinks in the billows, and all is still.

EVENING.

'Tis eve on the waters:—an ocean of light
Bares its breast to the moon, rising gentle and bright;
And the stars, as they beam on the silvery main,
On the calm of its depths are all mirror'd again.
Ah, list! o'er the deep doth a melody sweep,
Now the storm fiend hath flown, and the waves are asleep;
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